

MILTON'S PARADISE LOST  
BOOKS I AND II

FARLEY

PR

3560

1898 1/2

The Lake English Classics



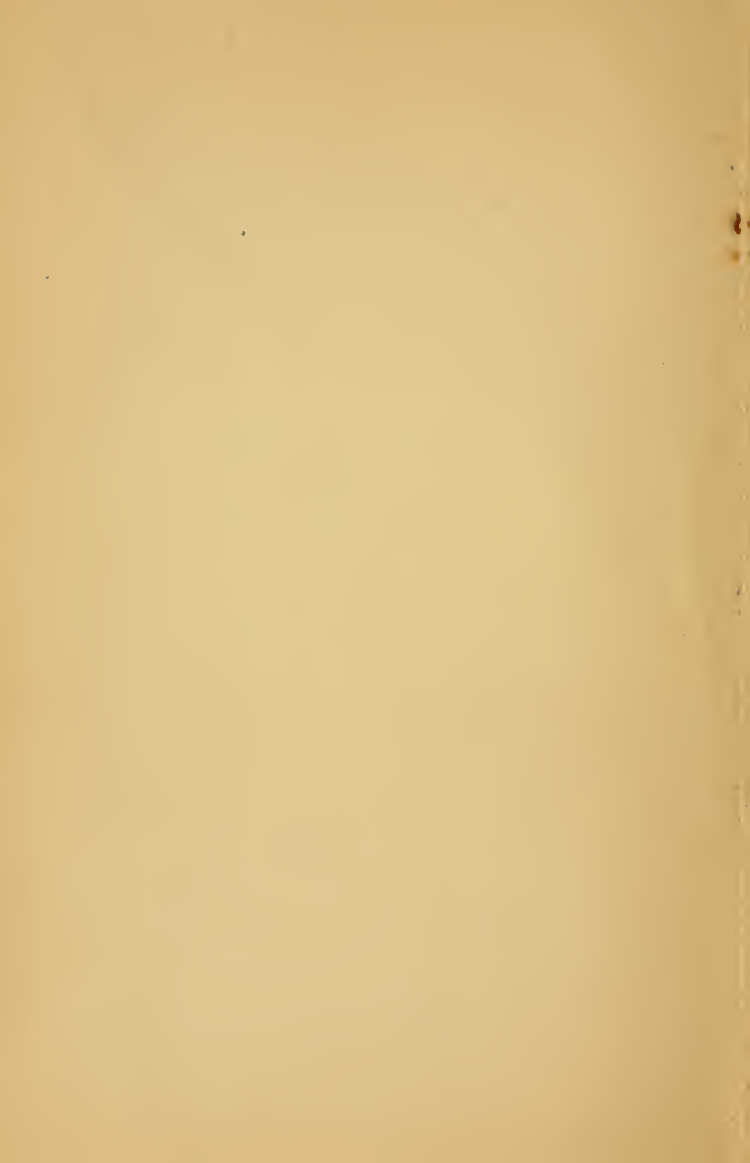
LIBRARY OF CONGRESS.

Chap. PR 3560 Copyright No. ....

Shelf 1898 6

UNITED STATES OF AMERICA.









# Lake English Classics.

For College Entrance, 1899.

Under the editorial supervision of LINDSAY TODD DAMON, A.B.,  
Instructor in English in The University of Chicago.

---

## Limp Cloth.

- SHAKSPERE—Macbeth,** . . . . . 25c.  
John Henry Boynton, Ph.D., Instructor in English, Syracuse University.
- MILTON—Paradise Lost, Books I, II,** . . . . . 25c.  
Frank E. Farley, Ph.D., Instructor in English, Haverford College.
- BURKE—Speech on Conciliation with America,** . . . . . 25c.  
Joseph Villiers Denney, B.A., Professor of Rhetoric and English Language, The Ohio State University.
- CARLYLE—Essay on Burns,** . . . . . 25c.  
Geo. B. Aiton, State Inspector of High Schools, Minnesota.
- DRYDEN—Palamon and Arcite,** . . . . . 25c.  
May Estelle Cook, A.B., Instructor in English, South Side Academy, Chicago.
- POPE—Homer's Iliad, Books I, VI, XXII, XXIV,** . . . . . 25c.  
Wilfred Wesley Cressy, A.M., Associate Professor of English, Oberlin College.
- GOLDSMITH—The Vicar of Wakefield,** . . . . . 30c.  
Edward P. Morton, A.M., Instructor in English, The Indiana University.
- COLERIDGE—The Ancient Mariner,** . . . . .
- LOWELL—Vision of Sir Launfal,** . . . . . } In } 25c.  
William Vaughn Moody, A.M., Instructor in } One Vol. }
- HAWTHORNE—The House of the Seven Gables,** . . . . . 35c.  
Robert Herrick, A.B., Assistant Professor of English, The University of Chicago.
- DE QUINCEY—The Flight of a Tartar Tribe,** . . . . . 25c.  
Charles W. French, A.M., Principal Hyde Park High School, Chicago.
- ADDISON—The Sir Roger de Coverley Papers,** . . . . . 30c.  
Herbert Vaughan Abbott, A.M., Instructor in English, Harvard University.
- COOPER—Last of the Mohicans.** (Announcement later).
- SCOTT—The Lay of the Last Minstrel,** . . . . . In preparation.
- SCOTT—Marmion,** . . . . . In preparation.
- 

**SCOTT, FORESMAN & COMPANY,**

*Publishers,*

378-388 Wabash Avenue, Chicago.

# The Lake English Classics

EDITED BY

LINDSAY TODD DAMON, A.B.

*Instructor in English in The University of Chicago*



The Lake English Classics

---

✓  
MILTON'S

PARADISE LOST

BOOKS I AND II

EDITED FOR SCHOOL USE

BY

FRANK EDGAR FARLEY, Ph.D.

INSTRUCTOR IN ENGLISH, SYRACUSE UNIVERSITY

CHICAGO

SCOTT, FORESMAN AND COMPANY

1898

PR 3560  
1898b

18388

Copyright 1898

By SCOTT, FORESMAN AND COMPANY

Copyright 1898



2nd COPY,  
1898.

b3 b6 0  
Oct 31 1898

## PREFACE

This book aims to furnish the student merely such information as seems absolutely necessary to a comprehension of the text of Milton's poem. It is not intended to take the place of a teacher, but merely to prepare the way for him; for that reason nothing like æsthetic criticism or elaborate elucidation has been attempted. Neither is it meant to be a hand-book for teachers. Every teacher of Milton should own David Masson's larger three-volume edition of *Milton's Poetical Works* (New York, The Macmillan Co.), and the first volume, at least, of A. Wilson Verity's edition of *Paradise Lost* (Cambridge University Press, England). Other useful helps to the study of Milton are Masson's *Life of John Milton, narrated in connexion with the political, ecclesiastical, and literary history of his time*, six volumes (Macmillan); Pattison's *Life of Milton* (in the *English Men of Letters* series); Garnett's *Life of Milton* (in the *Great Writers* series,—particularly valuable for its Bibliography); [*Selected*] *English Prose*

*Writings of John Milton*, edited by Henry Morley (in the *Carisbrooke Library*); *Milton's Prosody*, by Robert Bridges (Clarendon Press); *The Astronomy of Milton's Paradise Lost*, by Thomas N. Orchard, M. D. (Longmans); Bradshaw's *Concordance to the Poetical Works of John Milton* (Macmillan); Lowell's *Essay on Milton* (*Works*, Riverside edition, Vol. IV); Macaulay's *Essay on Milton*.

The editor has but one or two suggestions to make to teachers. It is intended that the Introduction shall be read through—not necessarily learned—before the text is touched. The Glossary and the Notes have purposely been made as compact as possible, in order that the student may master them so far as they pertain to each successive lesson; for, although the one aim of a course of study in *Paradise Lost* should be, it would seem, to teach the student to enjoy the poem, no poem can be adequately appreciated the text of which is in any degree unintelligible—and students are apt to deceive themselves with regard to the accuracy of their own interpretation of an English classic. On the other hand, it is hoped that too much of the time available in the class-room may not be spent in reciting the editor's explanations,

for no poem should be associated in a student's mind merely with definitions and troublesome grammatical constructions. A skillful teacher will avoid both pedantry and undue laxity.

The section on Milton's Verse has been added to the Introduction, with the hope that it may help the student in reading the poem aloud. It would be well if considerable portions of the verse might be read in class, with a view to bringing out its musical qualities.

In the preparation of this book, free use has been made of Masson and Verity, and some help has been obtained from other editions, particularly those of Cook and Macmillan. The text is mainly that of Masson, with some alterations in punctuation.

The editor wishes to acknowledge his obligation to Mr. Lindsay Todd Damon, of the University of Chicago, for his editorial indulgence, and for numerous valuable suggestions; and to Dr. F. N. Robinson of Harvard University, for his kindness in revising the proof sheets of the Introduction, Notes and Glossary.

F. E. F.

SYRACUSE UNIVERSITY, October, 1898.



## CONTENTS

	PAGE
INTRODUCTION	
John Milton . . . . .	13
Milton's Works in the Order of Publication	22
The Genesis of Paradise Lost . . . . .	25
The Subject Matter of Paradise Lost . . . . .	37
Milton's English . . . . .	57
Milton's Verse . . . . .	65
MILTON'S PREFACE ON "THE VERSE" . . . . .	73
TEXT AND NOTES . . . . .	77
GLOSSARY . . . . .	151





## INTRODUCTION

### I. JOHN MILTON

John Milton was born on the 9th of December, 1608, in London. His father, a scrivener (a kind of notary, or framer of legal documents) by profession, and a man of musical and literary tastes, took great pains that the boy's natural love for books and study should be stimulated, both by careful home training, and later by a course at St. Paul's School. John Aubrey, on the strength of information furnished by Milton's brother Christopher, gives us a curious account of the studious lad: "When he went to schoole, when he was very young, he studied very hard and sate-up very late, commonly till 12 or one a clock at night, and his father ordered the mayde to sitt-up for him, and in those yeares (10) composed many copies of verses which might well become a riper age."<sup>1</sup> Of these copies of verses, only paraphrases of two Psalms, and a poem *On the Death of a Fair Infant Dying of a Cough*, interesting chiefly as literary curiosities, have been preserved.

---

<sup>1</sup> 'Brief Lives' chiefly of Contemporaries, set down by John Aubrey, between the years 1669 and 1696. Edited from the author's Mss. by Andrew Clark. Oxford, 1898, II, 63.

In due time Milton left his Puritan home to matriculate at Christ's College, Cambridge, where Aubrey says he "was a very good student . . . and performed all his exercises . . . with very good applause." In spite of some disagreement with the authorities (Aubrey says that on one occasion Milton's tutor "whipt him"), when the poet retired in 1632 to his father's house in Horton, Buckinghamshire, he could look back with satisfaction on his career at Cambridge: "There for seven years," he writes, "I studied the learning and arts wont to be taught, far from all vice and approved by all good men, even till, having taken what they call the Master's degree, and that with praise, I . . . of my own accord went home, leaving even a sense of my loss among most of the Fellows of the College, by whom I had in no ordinary degree been regarded."<sup>1</sup>

Milton carried with him into his retirement some burdens of his own. He had made up his mind before the end of his university course that he could not conscientiously take orders, as his father had intended, and no profession appealed to him as an alternative, though he knew vaguely that his pursuits must be intellectual. He had already acquired some reputation by his pen: the *Vacation Exercise*, the ode *On the Morning of Christ's Nativity*, the lines *Upon the Circumcision*, *On Shakspeare*, and on *The Passion*, the epitaphs on

---

<sup>1</sup> *Defensio Secunda*. (Masson's translation.)

the *University Carrier* and the *Marchioness of Winchester*, and possibly some other pieces usually printed among Milton's minor poems, all belong to his college days. Of special interest among these minor pieces, is a sonnet written on Milton's twenty-third birthday, in which he laments that he has accomplished so little in life. Now that he had withdrawn from the university, his conscience would not allow him to lead a life of idleness, or even of isolation from the interests of the world about him; yet he was unable to determine definitely the direction of his future activity.

For five years Milton remained at Horton, reading widely, particularly in the classics, and thinking high thoughts. These years of study and meditation bore fruit in the finest of Milton's minor poems: to this period belong *L'Allegro*, *Il Penseroso*, *Arcades*, *Comus* and *Lycidas*.

In the spring of 1638 Milton made a memorable journey to Italy. Everywhere the young fellow found a warm welcome. In Rome he was entertained by Cardinal Barberini. At Florence he was honored by the literary circle, and one day there came a dramatic moment when he stood in the presence of the blind Galileo, then "grown old, a prisoner to the Inquisition, for thinking in Astronomy otherwise than the Franciscan and Dominican licensers thought."<sup>1</sup> At Naples he won the friendship of Giovanni Battista Manso, Marquis of Villa,

---

<sup>1</sup> *Areopagitica*.

to whom he addressed one of the best known of his Latin poems. As Milton was about to leave Naples for Sicily and Greece, however, tidings reached him of the approach of civil war in England. "Thinking it base," he says, "to be travelling at my ease for intellectual culture while my fellow-countrymen at home were fighting for liberty,"<sup>1</sup> he changed his plans and made a rather leisurely journey homeward, arriving in England in August, 1639.

This year marks the end of Milton's long period of passivity, of scholarly acquisition and seclusion. Shortly after his return from Italy, the news of the death of his friend Charles Diodati prompted him to write the *Epitaphium Damonis*, the noblest of his numerous Latin poems; but this is the last sustained piece of verse we get from him in two decades. He began almost immediately to take such an active part in public affairs, that before many years few men in England were better known. By 1641 Milton had begun the long series of controversial pamphlets on religious, social and political questions which made his reputation among his contemporaries, and not until the decline of the Commonwealth did he again give serious attention to purely literary interests. Still, a few splendid sonnets are preserved to us in the wreckage of these twenty years, and in 1645 Milton collected and published such poems as he had at hand.

---

<sup>1</sup> *Defensio Secunda*.

In March, 1649, two months after the execution of Charles I., Milton was made Latin secretary to the Committee of Foreign Affairs under the Commonwealth. By January, 1651, he had so commended himself to the government that the Council of State entrusted to him the task of answering Salmasius's *Defensio Regio pro Carolo I.*, a dangerous book which had appeared during the previous autumn. Milton's physicians warned him that if he undertook this commission, his eyesight, which for some years had been weakening, would probably fail him altogether, but he was not the man to flinch for any reason from what he believed to be his duty to the Commonwealth. Two months later the Latin Secretary sent to the press his *Defensio pro Populo Anglicano*, and by the following spring he was totally blind. He continued to supervise the foreign correspondence of the State, however, till the Restoration cut short forever his active participation in politics.

Most of the writings published by Milton during his controversial period have long since become obsolete, with the issues which occasioned them; some of them reveal an unpleasant side to Milton's character, for they show that this high-minded Puritan could be, when he chose, not only arrogant, but even savage and vituperative. Perhaps we need make special mention here only of the *Reason of Church Government Urged Against Prelaty*

(1641), some portions of which deserve to be saved from oblivion for the splendor of their style, and for their autobiographical interest; of the *Areopagitica* (1644), a magnificent defence of the liberty of the press, and, on the whole, Milton's finest prose work; and of *The Tenure of Kings and Magistrates* (1649), a strenuous defence of the judges of Charles I. In these and his other prose writings, Milton stood in general for freedom of conscience and individual liberty: tyranny, whether it took the form of the cruelty of Laud, the intolerance of the Presbyterians, or the "divine right" of the Stuarts, was hateful to him. His strong sense of justice is apparent, again, in the group of sonnets which he gave to the world during these stormy years, and which are associated, for the most part, with men and matters of current interest.

The last years of Milton's life were devoted largely to the composition of *Paradise Lost* (published 1667), *Paradise Regained* (1671), and *Samson Agonistes* (1671), and the revision of his earlier poems (1673), though he found time for a Latin Grammar (1669), a *History of Britain* (1670) and other minor works. Milton's old age was not altogether solitary. "He was visited much by learned [men]: more than he did desire," says the ingenuous Aubrey. We know that among Milton's visitors were some congenial young men who chatted with the blind poet, read to him, and wrote at his dictation. Two of these, Cyriack

Skinner and a son of Henry Lawrence, Milton has commemorated in sonnets. Jonathan Richardson, joint author with his son of *Explanatory Notes and Remarks on Milton's Paradise Lost*, published in London in 1734, has recorded (pp. iv, v) a quaint bit of contemporary comment on the poet in his latter days: "I have heard many Years Since," he notes, "that he Us'd to Sit in a Grey Coarse Cloath Coat at the Door of his House, near *Bun-hill* Fields, Without *Moorgate*, in Warm Sunny Weather, to Enjoy the Fresh Air, and so, as well as in his Room, receiv'd the Visits of People of Distinguish'd Parts, as well as Quality. and very Lately I had the Good Fortune to have Another Picture of him from an Ancient Clergyman in *Dorsetshire*, Dr. *Wright*; He found him in a Small House, he thinks but One Room on a Floor: in That, up One pair of Stairs, which was hung with a Rusty Green, he found *John Milton*, Sitting in an Elbow Chair, Black Cloaths, and Neat enough, Pale but not Cadaverous, his Hands and Fingers Gouty, and with Chalk Stones. among Other Discourse He exprest Himself to This Purpose: that, was he Free from the Pain This gave him, his Blindness would be Tolerable."

Milton's domestic life was not altogether pleasant. The first of his three wives, Mary Powell, a young and lively girl who had been reared in a Royalist family, was ill suited to a Puritan household, and their incompatibility brought both her

husband and herself much unhappiness. To Catherine Woodcock, his second wife, who died after only fifteen months of married life, Milton alludes with great tenderness in the sonnet beginning:

Methought I saw my late espoused saint  
Brought to me like Alcestis from the grave.

Late in life he married Elizabeth Minshull, who seems to have done her best to make up, by her ministrations, for the slights of Milton's not always dutiful daughters. She survived his death, which occurred on the 8th of November, 1674.

Of Milton's personal characteristics we get some hint from Aubrey's scattered notes: "His harmonick and ingeniose soul did lodge in a beautifull and well-proportioned body. He was a spare man. He was scarce so tall as I am [Aubrey describes himself as of 'middle stature'] . . . he had abroun [*i. e.* auburn] hayre. His complexion exceeding faire—he was so faire that they called him *the lady of Christ's College*. Ovall face. His eie a dark gray . . . He had a delicate tuneable voice, and had good skill. His father instructed him. He had an organ in his howse: he played on that most . . . Of a very cheerfull humour.—He would be cheerfull even in his gowte-fitts, and sing . . . Extreme pleasant in his conversation, and at dinner, supper, etc.: but satyricall, . . . His widowe haz his picture, drawne very well and like, when a Cambridge schollar . . . which ought to



be engraven; for the pictures before his bookes are not *at all* like him.''

It is apparent from these jottings that Milton was by no means an uncompanionable man, however austere he may have written. It is not easy to estimate his character consistently. With his gentleness toward his friends we have to contrast his harshness, bitterness, and downright brutality toward his enemies. Measured by ordinary standards, no man ever shaped for himself higher ideals; yet he could apparently lose sight of those ideals in the very act of forcing them upon others. The confidence in his own judgment and in his own destiny which shows itself in Milton's earlier controversial writings never forsook him, even in the face of an affliction that would have crushed a less determined spirit. The same iron resolution that impelled him to sacrifice his eyesight for the good of his country, sustained him in his blindness so that he could say of himself:

Yet I argue not  
Against Heaven's hand or will, nor bate one jot  
Or heart or hope: but still bear up, and steer  
Right onward.<sup>1</sup>

It is Milton's indomitable courage and splendid self-reliance that give character to the man. The accident of his Puritan affiliations emphasized these qualities in his writings, and obscured the ten-

---

<sup>1</sup> Sonnet on his blindness, addressed to Cyriack Skinner.

derness and human sympathy that, under other conditions, might have been revealed to us in a more approachable, if less exalted, personality.

## II. MILTON'S WORKS IN THE ORDER OF PUBLICATION

1. A Mask [Comus]. 1637.
2. Lycidas [in "Obsequies to the Memory of Mr. Edward King"]. 1638.
3. Of Reformation touching Church-Discipline in England. 1641.
4. Of Prelatical Episcopacy. 1641.
5. Animadversions upon the Remonstrant's Defence against Smectymnus. 1641.
6. The Reason of Church-Government urged against Prelaty. 1641.
7. An Apology against a Pamphlet called A Modest Confutation of the Animadversions upon the Remonstrant against Smectymnus. 1642.
8. The Doctrine and Discipline of Divorce. 1643. Second edition, enlarged, 1644.
9. Of Education. To Master Samuel Hartlib. 1644. Reprinted at the end of Milton's Poems in the edition of 1673.
10. The Judgment of Martin Bucer concerning Divorce, now Englished. 1644.
11. Areopagitica. 1644.
12. Tetrachordon. 1645.
13. Colasterion. 1645.
14. Poems . . . both English and Latin, composed at several times. [The English poems: On the Morning of Christ's Nativity; A Paraphrase on Psalm CXIV; Psalm CXXXVI; The Passion; On Time; Upon the Circum-

cision; At a Solemn Music; An Epitaph on the Marchioness of Winchester; Song on May Morning; On Shakspeare; On the University Carrier; Another on the Same; L'Allegro; Il Penseroso; Ten sonnets, as follows: "O Nightingale," five sonnets in Italian, "How soon hath Time," "Captain or Colonel," "Lady, that in the prime of earliest youth," "Daughter to that good Earl"; Arcades; Lycidas; Comus. The Latin Poems consisted of an Elegiarum Liber, containing fifteen pieces, and a Sylvarum Liber, containing nine, to which were added two bits of Greek verse.

To the second edition, 1673, were added the nine following sonnets: "A book was writ of late," "I did but prompt the age," "Harry, whose tuneful and well measured song," "When Faith and Love," "Avenge, O Lord, thy slaughtered saints," "When I consider how my light is spent," "Lawrence," "Cyriack, whose grandsire on the royal bench," "Methought I saw my late espoused saint"; also the poem On the New Forcers of Conscience; a translation of the Fifth Ode of the First Book of Horace; paraphrases of Psalms I-VIII, LXXX-LXXXVIII; On the Death of a Fair Infant; A Vacation Exercise; two more Latin poems, and a Greek epigram on Marshall's engraving of Milton's portrait.] 1645.

15. The Tenure of Kings and Magistrates. 1649.
16. Observations upon the Articles of Peace with the Irish Rebels. 1649.
17. Eikonoklastes. 1649.

18. Pro Populo Anglicano defensio contra Claudii anonymi, alias Salmasii Defensionem Regiam. 1651.
19. Pro populo Anglicano defensio secunda. 1654.
20. Pro se defensio contra Alexandrum Morum [with a Supplementum Responsio]. 1655.
21. Scriptum Domini Protectoris contra . . . Hispanos. 1655.
22. A Treatise of Civil Power in Ecclesiastical Causes. 1659.
23. Considerations touching the likeliest means to remove Hirelings out of the Church. 1659.
24. The Ready and Easy way to establish a Free Commonwealth. 1660.
25. Brief Notes upon a late Sermon . . . preached . . . by Matthew Griffeth, D. D. 1660.
26. Paradise Lost. 1667. Second edition, 1674; third, 1678; fourth, 1688.
27. Accidence commenced Grammar. . . . 1669.
28. The History of Britain. 1670.
29. Artis Logicæ plenior Institutio. 1670.
30. Paradise Regained. 1671.
31. Samson Agonistes [published with the preceding]. 1671.
32. Of true Religion, Heresy, Schism, Toleration, and what best means may be used against the growth of Popery. 1673.
33. Epistolarum Familiarum liber unus. 1674.
34. A Declaration or Letters Patent of the Election of this present King of Poland, John the Third [a translation]. 1674.

## POSTHUMOUS

35. Literæ Pseudo-Senatus Anglicani, etc. 1676.
36. Character of the Long Parliament and Assembly of Divines in 1641. [This is of

- doubtful authenticity. It purports to be a suppressed portion of Milton's History of Britain.] 1681.
37. A Brief History of Muscovia. 1682.
38. Letters of State. [A translation of No. 35 above. Edited by Milton's nephew, Edward Phillips, with a life of Milton prefixed. This volume contained four sonnets never before printed: To Cromwell; To Fairfax; To Sir Henry Vane; To Cyriack Skinner ("Cyriack, this three-years-day these eyes").] 1694.
39. The first edition of the collected Prose Works of Milton, published in 1697, contained two tracts never before printed: A Letter to a Friend Concerning the Ruptures of the Commonwealth (written in 1659); The Present Means and Brief Delineation of a Free Commonwealth (written in 1660).
40. De Doctrina Christiana. 1825.

### III. THE GENESIS OF PARADISE LOST

When John Milton returned to his father's house in 1639, after his triumphal tour in Italy, it was with a serious purpose to do something for England that should justify the long years of leisurely study which his father's indulgence had made possible. Milton's tastes and accomplishments were those of a man of letters, and he seems to have meant, from the first, to serve his country in some way with his pen. He was more at his ease in verse than in prose,<sup>1</sup> and a great poem seemed to him the

---

<sup>1</sup>In *The Reason of Church Government*, he apologizes for writing in prose, "wherein knowing myself inferior

most fitting memorial he could leave his countrymen—perhaps an epic, which should mean to Englishmen what the *Iliad* meant to the Greeks, or the *Æneid* to the Romans. The earliest specific hint we get of a purpose to compose such a poem, occurs in the Latin lines addressed to Manso in 1639, where he wishes the Spirit might aid him in singing of King Arthur and the Knights of the Round Table. Later in the same year, certain verses in the *Epitaphium Damonis* indicate that the idea of an Arthurian epic still appealed to him. Again, in a famous passage in *The Reason of Church Government*, published in 1641, Milton speaks, less definitely, of his ambition to “leave something so written to aftertimes as they should not willingly let it die”—something, moreover, not in Latin, then commonly regarded as the more elegant and dignified language, but in English. Having made up his mind to this, “I applied myself,” he writes, “to that resolution which Ariosto followed against the persuasions of Bembo, to fix all the industry and art I could unite to the adorning of my native tongue: not to make verbal curiosities the end (*that* were a toilsome vanity), but to be an interpreter and relater of the best and sagest things among mine own citizens throughout this Island in

---

to myself, led by the genial power of nature to another task, I have the use, as I may account, but of my left hand.”

the mother-dialect; that what the greatest and choicest wits of Athens, Rome, or modern Italy, and those Hebrews of old, did for *their* country, I, in my proportion, with this over and above of being a Christian, might do for mine; not caring to be once named abroad, though perhaps I could attain to that, but content with these British Islands as my world, whose fortune hath hitherto been that, if the Athenians, as some say, made their small deeds great and renowned by their eloquent writers, England hath had *her* noble achievements made small by the unskillful handling of monks and mechanics." Then he goes on to express his doubt whether the poem he contemplates had best take "that *Epic* form whereof the two poems of Homer, and those other two of Virgil and Tasso, are a diffuse, and the Book of Job a brief, model," or "whether those *Dramatic* constitutions wherein Sophocles and Euripides reign shall be found more doctrinal and exemplary to a nation. The Scripture," he points out, "also affords us a divine Pastoral Drama in the Song of Solomon, consisting of two persons and a double chorus, as Origen rightly judges; and the Apocalypse of Saint John is the majestic image of a high and stately Tragedy, shutting up and intermingling her solemn scenes and acts with a sevenfold chorus of hallelujas and harping symphonies." And he not only hesitates between the epic and the dramatic forms of composition,

but he is uncertain "what king or knight before the Conquest might be chosen in whom to lay the pattern of a Christian hero." In view of subsequent developments it is significant that he should here turn to Scriptural examples both of the epic and of the drama.

The projected poem continued to weigh on Milton's conscience. In the Library of Trinity College, Cambridge, is a manuscript note-book containing among other things a list of about a hundred subjects suitable for dramatic treatment, jotted down in the poet's handwriting apparently between the years 1639 and 1642. Sixty of these subjects, according to Masson, are drawn from Biblical, and thirty-eight from British history. At the head of the list are four drafts, in outline, of a play to be modelled after the Greek tragedy, with a chorus, and to be called *Paradise Lost*, or *Adam Unparadised*. Other Scriptural topics are *The Flood*, *Abraham and Isaac*, *Joshua*, *Samson*, *David*, *Solomon*, *Christ Born*, *Herod Massacring*, *Lazarus*, and *Christus Patiens*. Among the topics from British history, are *The Massacre of the Britons by Hengist in their Camps at Salisbury Plain*, A. D. 450-476; *Ethelbert of the East Angles, Slain by Offa the Mercian King*, A. D. 792; *Alfred, in Disguise of a Minstrel, Discovers the Danes' Negligence; Sets on with a Mighty Slaughter*, A. D. 878; *Harold Slain in Battle by William the Norman*, A. D. 1066; *Macbeth*,



*Beginning at the Arrival of Malcom at Macduff.* Arthur is not mentioned—perhaps, it has been conjectured, because Milton felt that after all he could not concern himself with unauthenticated legends—possibly because with his growing republicanism he had lost his enthusiasm for purely chivalrous ideals.

We may believe that of all these subjects, Milton was most attracted by *Paradise Lost*: for he not only made four attempts at planning the tragedy, but he seems actually to have written some of the text. "In the 4th booke of *Paradise Lost*," records Aubrey, "there are about six verses of Satan's exclamation to the sun, which Mr. E. Phil[il]ips remembers about 15 or 16 yeares before ever his poem was thought of. Which verses were intended for the beginning of a tragoedie which he had designed, but was diverted from it by other businesse."<sup>1</sup> This "other businesse," as we have seen, proved to be of a sufficiently serious character. These were stirring times in England, and with the civil and religious liberty of his countrymen at stake, Milton's conscience would not allow him to spend his days in making verses. What he might ultimately have accomplished had

---

<sup>1</sup>This evidence is corroborated by Phillips (Milton's nephew) himself, in the memoir prefixed to his edition of Milton's *Letters of State*, London, 1694 (p. xxxv.) It appears that the verses here referred to are ll. 32-41 of the present Fourth Book.

this crisis not arisen, is a matter of interesting but futile conjecture. Political life is not ordinarily thought of as the best possible school for a poet: how far the stress and strain of those twenty years made or unmade this poet, no man can say: one thing we know—the Heavenly Vision came at last, and John Milton was not disobedient.

It was not until about the year 1658 that Milton found leisure to take up again the idea that had dominated his youth. There was no question, now, so far as we know, of topic or of form. To the blind and disappointed Puritan statesman, *Paradise Lost* seemed the one inevitable subject, and for some reason the poem shaped itself in his mind as an epic rather than as a drama. Masson has collected for us scraps of contemporary testimony which, in the aggregate, give us a tolerably clear notion of the process of composition. Milton would think out his lines until he had twenty or thirty in his head, then ask the first friend who came to hand to take them down from dictation. Occasionally, some one would read to him, for correction, the passages which had been written in this piecemeal fashion. Phillips, in his memoir, gives us some account of Milton's amanuenses. His daughters "he made serviceable to him in that very particular in which he most wanted their Service, and supplied his want of Eye-sight by their Eyes and Tongue; for, though he had daily about

---

<sup>1</sup> P. xli, f.

him one or other to Read to him—some, persons of Man's Estate, who of their own accord greedily catch'd at the opportunity of being his Readers, that they might as well reap the benefit of what they Read to him as oblige him by the benefit of their reading; others, of younger years, sent by their Parents to the same end—yet, excusing only the Eldest Daughter by reason of her bodily Infirmity, and difficult utterance of Speech, . . . the other two were Condemn'd to the performance of Reading and exactly pronouncing all the Languages of whatever Book he should at one time or other think fit to peruse. Viz. The *Hebrew* (and I think the *Syriac*) the *Greek*, the *Latin*, the *Italian*, *Spanish*, and *French*. All which sorts of Books to be confined to Read without understanding one word must needs be a Tryal of Patience almost beyond endurance; yet it was endured by both for a long time."

It appears from the foregoing that the duties of Milton's amanuenses were by no means restricted to the preparation of a fair copy of the poem. Notwithstanding the vast store of learning which the poet brought to his task, he was continually making researches that should increase the wealth of his allusion. Years before he had solemnly recorded his conviction that such a work as he now had in hand was "not to be raised from the heat of youth, or the vapors of wine—like that which flows at waste from the pen of some vulgar amorist, or

the trencher fury of a riming parasite; nor to be obtained by the invocation of Dame Memory and her siren daughters, but by devout prayer to that Eternal Spirit who can enrich with all utterance and knowledge, and sends out his Seraphim with the hallowed fire of his altar, to touch and purify the lips of whom he pleases. 'To this,' he concluded significantly, "must be added industrious and select reading, steady observation, insight into all seemly and generous arts and affairs. . . ."<sup>1</sup> The last two decades had given him his opportunities for observation, and insight into affairs; and now that the time had come for the work to which he had so long ago consecrated himself, he was beginning the day with a chapter in the Hebrew Bible and an hour or two of meditation, and spending much of the remaining time in the special reading that he conceived his task demanded.<sup>2</sup> The results of this laborious preparation are not superimposed upon the poem as a kind of decoration—they are a part of its very texture. "Milton must have had the Bible almost entirely by heart," says Masson. "Not only are some passages of his poem, where he is keeping close to the Bible as his authority, intentional coagulations of dispersed Scriptural texts; but it is possible again and again,

---

<sup>1</sup> *The Reason of Church Government.*

<sup>2</sup> Aubrey is our authority. It should be remembered that Milton had in hand at this time, besides *Paradise Lost*, a *History of Britain* and other prose works.

throughout the rest, to detect the flash, through his noblest language, of some suggestion from the Psalms, the Prophets, the Gospels, or the Apocalypse. So, though in a less degree, with Homer, the Greek Tragedians (among whom Euripides was a special favourite of his), Plato, Demosthenes, and the Greek classics generally. So with Lucretius, Cicero, Virgil, Horace, Ovid, Juvenal, Persius, and the other Latins. So with the Italian writers whom he knew so well—Dante, Petrarch, Ariosto, Tasso, and others now less remembered. So with modern Latinists of various European countries, still less recoverable.<sup>1</sup> Finally, so with the whole series of preceding English poets—particularly Spenser, Shakespeare, and some of the minor Spenserians of the reigns of James and Charles I., that quaint popular favourite of his boyhood, Sylvester's *Du Bartas*, not forgotten."<sup>2</sup>

We have seen that for the successful accomplishment of his design, Milton relied—the passage is fine enough to bear repetition—on “devout prayer to that Eternal Spirit who can enrich with all utterance and knowledge, and sends out his Seraphim with the hallowed fire of his altar, to touch and purify the lips of whom he pleases.” Again

---

<sup>1</sup> Professor Masson does not mean that these works are lost, but that they are not always easily accessible to the ordinary reader.

<sup>2</sup> *Milton's Poetical Works*. New York and London, 1894, II, 55 f.

he writes, in the same connection, that the fulfillment of his plan "lies not but in a power above man's to promise." There can be but little doubt that the poet regarded himself as at times directly inspired from Heaven, and that consequently his invocations to the Heavenly Muse are something more than an ordinary epic convention. At the beginning of the ninth book he tells us that his "celestial Patroness"

Deigns

Her nightly visitation unimplored,  
And dictates to me slumbering, or inspires  
Easy my unpremeditated verse.

It seems to be literally true that Milton composed much at night, sometimes ringing up his daughter "at what hour soever," Richardson says, "to secure what came"—sometimes dictating twenty or thirty verses to his wife in the morning. Phillips reports that his vein flowed most happily between the autumnal and the vernal equinoxes, and that accordingly "in all the years he was about this poem, he may be said to have spent but half his time therein."

The process of composition went on, apparently, for six or seven years. In the autumn of 1665, Thomas Ellwood, a young Quaker—one of those persons who had "greedily catch'd at the opportunity" of reading to Milton, visited the poet at his cottage in Chalfont-St.-Giles, in Buckinghamshire. "After some common discourses had passed

between us,' Ellwood writes in his *Autobiography*,<sup>1</sup> "he called for a manuscript of his; which being brought he delivered to me, bidding me take it home with me and read it at my leisure; and when I had so done, return it to him with my judgment thereupon. When I came home, and had set myself to read it, I found it was that excellent Poem, which he intituled *Paradise Lost*."<sup>2</sup>

It was not until the end of August, 1667, that the poem, consisting at this stage of ten books, had been printed by Samuel Simmons in an edition of rather more than thirteen hundred copies. Milton received five pounds in cash (worth nearly eighteen pounds at the present standard), and was to be paid a like sum as the first, second and third editions were each in turn entirely disposed of, each edition to be reckoned at thirteen hundred copies. Considering the nature of Milton's poem and the temper of these Restoration times, the book sold surprisingly well, for by the end of April, 1669, the first edition had been exhausted and Mil-

---

<sup>1</sup> *The History of the Life of Thomas Ellwood . . . written by his own hand*, Fourth edition, Lond., 1791, p. 212 f.

<sup>2</sup> It was a remark of Ellwood's on the return of this manuscript—"Thou hast said much here of *Paradise Lost*, but what hast thou to say of *Paradise Found*?"—that led to the composition of Milton's lesser epic, *Paradise Regained*, published in connection with *Samson Agonistes* in 1671.

ton received his second five pounds.<sup>1</sup> In 1674, the year of Milton's death, the second edition appeared, with the seventh and tenth books each divided, so that there were now twelve books instead of ten. The growing popularity of the poem is curiously attested by the publication, this same year, of Dryden's *State of Innocence*, an impossible opera adapted by Milton's permission<sup>2</sup> from *Paradise Lost*. The preface speaks of Milton's epic as "undoubtedly one of the greatest, most noble, and most sublime poems which either this age or nation has produced."

The fourth edition, published in 1688 by the famous Jacob Tonson,<sup>3</sup> was an expensive, illustrated folio, to which some of the most eminent men in England subscribed. In connection with the sixth edition, 1695, appeared the first commentary on the poem, furnished by a Scotch schoolmaster named Patrick Home. Before the end of the seventeenth century, then, the book was being

---

<sup>1</sup>This was the last installment paid to the poet personally. Six years after Milton's death, his widow accepted eight pounds from the publisher as a full compensation for all her rights in the poem, so that altogether *Paradise Lost* brought Milton and his heirs eighteen pounds (equivalent to sixty-three pounds in modern currency).

<sup>2</sup>Not any too graciously given, if we may believe Aubrey: "Mr. Milton recieved him civilly, and told him he would give him leave to tagge his verses."

<sup>3</sup>Tonson at this time owned but half the copyright.



frequently reissued and carefully studied. Early in the eighteenth century Addison contributed to the *Spectator* his important series of criticisms on the poem; reprints, commentaries and critical essays continued to multiply, and the succession has been maintained unbroken down to our own day. Within a quarter of a century of his death Milton's fame was secure, and as he had hoped, "aftertimes" have shown no disposition to lose interest in the one English epic—if we except the fragmentary *Beowulf*—worthy the name.

#### IV. ✱ THE SUBJECT-MATTER OF PARADISE LOST

Of the various subjects which Milton passed in review when he was evolving the idea of his great poem, none offered such literary possibilities as the story of the creation, temptation and fall of man. Indeed it is hard to conceive of a more exalted theme. Here was matter, not, to be sure, for a national epic which should perpetuate the achievements of the English race, but for something far nobler—an epic of the entire human race. Here was a theme, moreover, that would touch English interests as closely as the story of Arthur or of any other national hero. The Bible was the one familiar book in every household, and to most Englishmen the expulsion from Eden was an event far more real than the Saxon or the Norman conquest. Not only the literature of Milton's time,

but the very speech of the common people was impregnated with Scriptural allusion.

The notion of a Biblical epic was not original with Milton; for centuries the Bible had been a favorite subject, in European literature, for poetical treatment. As far back as the fourth century of our era we find here and there the Gospel narrative, the Scriptural account of the Creation, the destruction of Sodom, the ministry of Jonah, the Deluge, and other episodes of the Old and the New Testament unskillfully written down, with much show of elaboration, in Latin hexameters.<sup>1</sup> One of the best known relics of Anglo-Saxon literature that has come down to us—the so-called Cædmonic Paraphrase—is a clumsy attempt, made presumably in the seventh century, to re-tell, with certain embellishments, the stories of Genesis, Exodus and Daniel. In Italy and in Holland, in Milton's own century, plays and other poems on Scriptural subjects were occasionally produced, and Sylvester's *Divine Weekes and Workes* (1605), a translation from the French of Du Bartas, is an example of a pre-Miltonic treatment of a similar theme.

When Milton tells us, then, that he intends to write of:

Things unattempted yet in prose or rhyme  
we must not take him too literally. No

---

<sup>1</sup> Examples are the *Historia Evangelica* of Juvencus, the *Paschale Carmen* of Sedulius, and the *De Spiritalis Historiæ Gestis* of Avitus.

one knew better than Milton—most learned of English poets—of the existence of poems of the same general type as his own. He has even been accused of stealing right and left from his predecessors in this field, so that if we are to believe some critics, *Paradise Lost* is but a patchwork arrangement of scraps and shreds borrowed without acknowledgment from these Latin, Anglo-Saxon, Italian, Dutch and English sources. In view of the similarities in characterization, description and method which are inevitable when several writers attempt to treat independently a subject as definite and as familiar as the one under discussion, it is hard to say how far Milton may have been indebted to these earlier Biblical poems. Like the rest, Milton felt obliged to adhere to the generally accepted idea of the Creation and the events immediately following, as outlined in the Old Testament, certain apocryphal writings—notably the Gospel of Nicodemus—and the commentaries of mediæval theologians. But granted this inevitable parallelism in the general method of procedure, Milton's poem is still, regarded in its entirety, quite unlike anything written before or since. The grandeur of the scale on which the poem is conceived, the height and breadth and depth of the blind Milton's spiritual vision, the unapproachable dignity of his style, make *Paradise Lost* not only far and away the best Biblical epic in any language, but one of the great epics of all time.

For the reader who approaches Milton's poem for the first time, the text is full of difficulties of language and allusion. Some of these difficulties, however, may be disposed of at the outset by a general account of the structure and meaning of the poem. In the first place the reader must have clearly in mind the physical conditions under which the action is supposed to take place. Milton carries us back to a time when there was no Earth, no Universe of sun and planets and fixed stars, no Hell. We have to think of all existing things as contained, at the beginning of the poem, in two vast, indefinite tracts, approximately hemispherical, whose functions Masson explains as follows:

“The upper of these two hemispheres of Primeval Infinity is Heaven, or The Empyrean—a boundless, unimaginable region of light, freedom, happiness, and glory, in the midst whereof God, though omnipresent, has His immediate and visible dwelling. He is here surrounded by a vast population of beings, called ‘The Angels,’ or ‘Sons of God,’ who draw near to His throne in worship, derive thence their nurture and their delight, and yet live dispersed through all the ranges and recesses of the region, leading severally their mighty lives and performing the behests of Deity, but organised into companies, orders, and hierarchies. Milton is careful to explain that all that he says of Heaven is said symbolically, and in order to make conceivable by the human imagination

what in its own nature is inconceivable; but, this once explained, he is bold enough in his use of terrestrial analogies. Round the immediate throne of Deity, indeed, there is kept a blazing mist of vagueness, which words are hardly permitted to pierce, though the Angels are represented as from time to time assembling within it, beholding the Divine Presence and hearing the Divine Voice. But Heaven at large, or portions of it, are figured as tracts of a celestial Earth, with plain, hill, and valley, whereon the myriads of the Sons of God expatiate, in their two orders of Seraphim and Cherubim, and in their descending ranks, as Archangels or Chiefs, Princes of various degrees, and individual Powers and Intelligences. Certain differences, however, are implied as distinguishing these Celestials from the subsequent race of Mankind. As they are of infinitely greater prowess, immortal, and of more purely spiritual nature, so their ways even of physical existence and action transcend all that is within human experience. Their forms are dilatable or contractible at pleasure; they move with incredible swiftness; and, as they are not subject to any law of gravitation, their motion, though ordinarily represented as horizontal over the Heavenly ground, may as well be vertical or in any other direction, and their aggregations need not, like those of men, be in squares, oblongs, or other plane figures, but may be in cubes, or other rectangular or oblique solids,

or in spherical masses. These and various other particulars are to be kept in mind concerning Heaven and its pristine inhabitants. As respects the other half or hemisphere of the Primeval Infinity, though it, too, is inconceivable in its nature, and has to be described by words which are at best symbolical, less needs be said. For it is Chaos, or the Uninhabited—a huge, limitless ocean, abyss, or quagmire, of universal darkness and lifelessness, wherein are jumbled in blustering confusion the elements of all matter, or rather the crude embryos of all the elements, ere as yet they are distinguishable. There is no light there, nor properly Earth, Water, Air, or Fire, but only a vast pulp or welter of unformed matter, in which all these lie tempestuously intermixed. Though the presence of Deity is there potentially too, it is still, as it were, actually retracted thence, as from a realm unorganised and left to Night and Anarchy; nor do any of the Angels wing down into its repulsive obscurities. The crystal floor or wall of Heaven divides them from it; underneath which, and unvisited of light, save what may glimmer through upon its nearer strata, it howls and rages and stagnates eternally.”<sup>1</sup>

This cosmos sufficed for untold ages, until in the process of time the rebellion of a third part of the Angels of Heaven made it necessary that a new region should be provided for their imprisonment.

---

<sup>1</sup> *Milton's Poetical Works*, II, 79 f.

Then the Almighty set apart in the depths of Chaos a district called Hell, shut in by walls and roof of fire, and guarded by ninefold gates of brass, iron, and adamantine rock. The ever-burning soil of this dismal waste is diversified by volcanic hills and drained by five rivers, four of which discharge into a lake of fire; beyond the fifth, Lethe, which Professor Himes<sup>1</sup> thinks is to be regarded rather as an endless canal encircling the lake at some distance—

A frozen continent  
Lies dark and wild, beat with perpetual storms  
Of whirlwind and dire hail;

for as in the *Inferno* of Dante, extreme cold, as well as extreme heat, is used as an instrument of torture.

In the course of the nine days during which the rebellious angels lie “rolling in the fiery gulf” of Hell, after their fearful fall from the Empyrean, the Messiah, by direction of the Almighty, creates in the midst of another portion of Chaos, close to Heaven and suspended from it by a golden chain, our World—that is to say, Earth with the ten enveloping spheres which, according to a late modification of the Ptolemaic system of Astronomy, make up the Universe. The general situation

---

<sup>1</sup> *Paradise Lost . . . With an Introduction and Notes on its Structure and Meaning.* By J. A. Himes, N. Y., 1898, pp. 14 ff.

at this stage may be illustrated by the following diagram, adapted from Masson :



In this diagram, the series of concentric spheres comprising the Ptolemaic Universe are represented in cross section, so that they appear as concentric rings, with the Earth like a dot at the centre. All but the outermost of these spheres were believed to be transparent, and to revolve about the Earth. The first sphere, counting from the Earth outward, carried with it the moon; the second, the planet Mercury; the third, Venus; the fourth, the Sun; the fifth, Mars; the sixth, Jupiter; the



seventh, Saturn; the eighth, the fixed stars; the ninth was the Crystalline Sphere which caused the procession of the equinoxes; the tenth, the Primum Mobile, revolved with all the other spheres about the Earth, completing one revolution every twenty-four hours, thus bringing about the alternation of day and night. A man standing on the Earth and looking upward, then, would find himself gazing into the crystal depths of these spheres—his sky—which Milton in one place<sup>1</sup> rather confusingly calls Heaven, for the opaque Primum Mobile would prevent his seeing into the real Heaven of the Angels, the Empyrean.

It will be remembered that the Copernican theory of Astronomy, which makes the sun the centre of our Universe, was known but not generally accepted in England in Milton's time. Milton shows his familiarity with this theory in at least two passages in *Paradise Lost*—Bk. iv, 592–597, and Bk. viii, 15–178. The latter passage is of particular interest, for in it the Archangel Raphael is represented as discussing with Adam the respective merits of the Ptolemaic and the Copernican systems, and it affords some ground for believing that Milton was himself almost, if not quite, ready to accept the theory of Copernicus. Whatever his personal views on the question may have been, however, we can readily understand why he should have adopted in his epic the

---

<sup>1</sup> *Paradise Lost*, ii, 1004.

picturesque conception of the universe so familiar in literature, so generally accepted by his readers, and so well adapted to poetic imagery.

For the purposes of his poem, Milton adds to the commonly received theory some special details partly original, partly borrowed. The Ptolemaic Universe is represented as hanging from the floor of Heaven by a golden chain. Whenever one of the angels wishes to visit Earth, a golden ladder is lowered from Heaven to the Primum Mobile—the opaque, shell-like outer sphere—in which is a trap-door leading to the starry depths below, and eventually to our Earth, for the spheres concentric within the Primum Mobile apparently offer no impediment to spiritual essences. After the fall of Man, Sin and Death bridge over that portion of Chaos separating Hell from the Primum Mobile, so that the fiends may have free access to our Earth. Most extraordinary of all is a desolate, wind-swept tract on the outer shell of the Primum Mobile, called by Milton, Limbo, or the Paradise of Fools.

No diagram can give the faintest suggestion of the vastness of the scale on which all this is planned. The only specific information Milton imparts with regard to measurement, is that the distance from Heaven to Hell is three times the radius of the Ptolemaic system.<sup>1</sup> This is puzzling, for when Satan, after his long voyage through

---

<sup>1</sup> *Paradise Lost*, i, 73, 74.

Chaos, catches his first glimpse of our universe pendent from Heaven, it appears to him

In bigness as a star  
Of smallest magnitude close by the moon.<sup>1</sup>

And even this is a highly inadequate comparison, for Heaven seems so huge to Satan that he cannot tell whether it is square or round. It is probable that the whole matter presented itself with more or less vagueness to Milton's imagination, and that he himself could not have constructed a chart which should have been absolutely consistent with his narrative; his Heaven and Hell were not built from an architect's plans and specifications, and no surveyor followed Satan through Chaos.

Now that we have some idea of Milton's cosmography, we shall find it convenient to sum up the story which the poem tells. The creation of the new planetary universe served a single purpose—the peopling of the earth at its centre with a new race who should repair the loss occasioned by the expulsion of the rebel angels from Heaven; and, though first and last the poem covers the entire range of human destiny, it is with the vicissitudes of the earliest representatives of this race that *Paradise Lost* professes to be chiefly concerned. Instead of beginning with the rebellion in Heaven and going on to relate in chronological order the various events that led to the banishment of Adam and Eve from the Garden

---

<sup>1</sup> *Paradise Lost*, ii, 1052-3.

of Eden, Milton chooses, like Homer and Virgil, to plunge at once into the midst of the action, and to sum up later the earlier stages of the story. Accordingly, when Milton's first book opens, the revolt of the angels is supposed to have been accomplished. The rebels have been cast out of Heaven, have fallen for nine days through Chaos, the roof of Hell has closed over them, and for another nine days they have been weltering, "thunderstruck and astonished," in the lake of fire. Satan, their leader, is the first to recover himself. He rallies Beëlzebub, his lieutenant, then in a speech full of stinging innuendo, arouses the rebel army. They make their way to the shore where Mammon and his crew erect, with magical rapidity, a stately palace, Pandemonium, within which the chiefs assemble in council.

The second book opens with the debate in Pandemonium. Moloch counsels continued war against the Almighty, even if it end in annihilation; Belial is for "ignoble ease and peaceful sloth"; Mammon advises making the best of the situation by developing the natural resources of Hell; Beëlzebub reminds the company of the rumor that Earth and Mankind are about this time to be created, and suggests that some one investigate the matter with a view to seeing if Man may not be made to join them in dishonoring God. Satan applauds this last scheme, and volunteers to undertake, alone, the dangerous quest; whereupon

the council approves and adjourns. Satan makes his way to the gates of Hell; after some opposition, the guardians, Sin and Death, allow him to pass beyond. He steers his course through Chaos, pacifies the old Anarch and his consort, Night, who rule the region, and finally catches sight of the newly-made Universe, hanging, star-like, close under the wall of Heaven.

The third book begins with a magnificent apostrophe to Light. The Almighty, from his throne in Heaven, sees Satan approaching the Earth. To the Son, he foretells Satan's success in seducing Mankind, Man's impending fall from grace, and the necessity of a Redeemer. The Son offers himself as a ransom. The Father accepts him, and the angels "hymning to their harps in full quire, celebrate the Father and the Son." Meanwhile, Satan has found footing on the "bare convex" of the Primum Mobile. He proceeds through the Limbo of Vanity, or the Fools' Paradise, to the stairway which leads him down into the planetary spheres. Disguising himself as an angel of lower rank, he journeys on to the sphere of the Sun, where the Regent, Uriel, points out to him the way to Earth. Satan alights on Mount Niphates.

Book four gives us our first glimpse of Adam and Eve in Eden. Satan, discovering from their conversation that the Tree of Knowledge has been forbidden them under penalty of death, determines

to make them disobey. Uriel, suspicious of Satan, warns the Archangel Gabriel to protect Eden. Gabriel sends two angels to the Garden, where they find Satan tempting Eve in a dream. They bring him before Gabriel, and Gabriel and Satan are about to fight when a sign from Heaven checks them. Satan takes to his wings.

In the fifth book, the Almighty sends the Archangel Raphael to Adam and Eve to warn them against Satan's wiles. Raphael is hospitably entertained by the pair, and at Adam's request starts to tell the story of Satan's rebellion: The trouble began on the day when the Almighty commanded all the Host of Heaven to worship his Anointed Son. Satan, refusing obedience, "drew his legions after him to parts of the North, and there incited them to rebel with him, persuading all but only Abdiel, a seraph, who in argument dissuades and opposes him, then forsakes him."

The events of the sixth book are best epitomized in the language of Milton's Argument: "Raphael continues to relate how Michael and Gabriel were sent forth to battle against Satan and his Angels. The first fight described: Satan and his Powers retire under night. He calls a council; invents devilish engines, which, in the second day's fight, put Michael and his Angels to some disorder; but they at length, pulling up mountains, overwhelmed both the force and machines of Satan. Yet, the tumult not so ending, God, on the third day,

sends Messiah his Son, for whom he had reserved the glory of that victory. He, in the power of his Father, coming to the place, and causing all his legions to stand still on either side, with his chariot and thunder driving into the midst of his enemies, pursues them, unable to resist, towards the wall of Heaven; which opening, they leap down with horror and confusion into the place of punishment prepared for them in the Deep. Messiah returns with triumph to his Father.”

In the seventh book Raphael goes on to relate “how and wherefore this World was first created:—that God, after the expelling of Satan and his Angels out of Heaven, declared his pleasure to create another World, and other creatures to dwell therein; sends his Son with glory, and attendance of Angels, to perform the work of creation in six days: the Angels celebrate with hymns the performance thereof, and his reascension into Heaven.”

In the eighth book Adam inquires about the movements of the stars and planets, “is doubtfully answered, and exhorted to search rather things more worthy of knowledge.” Adam relates to Raphael his own experiences since his creation, particularly his first meeting with Eve. Raphael repeats his admonition to beware of Satan, and departs.

Book nine tells of Satan’s return to Eden, in the form of a serpent, to tempt Eve. He finds

her alone, Adam and Eve having decided to divide their labors, and addresses her flatteringly. "Eve, wondering to hear the Serpent speak, asks how he attained to human speech and such understanding not till now; the Serpent answers that by tasting of a certain tree in the Garden he attained both to speech and reason, till then void of both. Eve requires him to bring her to the tree, and finds it to be the Tree of Knowledge forbidden; the Serpent, now grown bolder, with many wiles and arguments induces her at length to eat. She, pleased with the taste, deliberates a while whether to impart thereof to Adam or not; at last brings him of the fruit; relates what persuaded her to eat thereof. Adam, at first amazed, but perceiving her lost, resolves, through vehemence of love, to perish with her, and, extenuating the trespass, eats also of the fruit." They become ashamed and reproach one another.

The tenth book relates that God, learning through the Guardian Angels of the transgression of Adam and Eve, sends the Son to sentence them. Satan returns to Pandemonium; as he is recounting his adventures to his comrades, the whole company are suddenly transformed into hissing serpents. Sin and Death, learning of Satan's success, build a bridge over Chaos, from Hell to our universe, and make their way to Eden. "God foretells the final victory of his Son over them, and the renewing of all things; but for the present,



commands his Angels to make several alterations in the Heavens and Elements," which bring upon the earth "pinching cold and scorching heat," bleak winds and pestilent mists. Death introduces Discord among the beasts of the earth, who fall to devouring one another. Adam and Eve repent and supplicate the offended Deity.

In the eleventh book, "the Son of God presents to his Father the prayers of our first parents now repenting, and intercedes for them. God accepts them, but declares that they must no longer abide in Paradise; sends Michael with a band of Cherubim to dispossess them. . . ." Michael descends to Eden, breaks to Adam and Eve the news of their banishment, yet of their ultimate redemption, then, taking Adam upon a high hill, unfolds to him in a vision all that shall happen on earth down to the time of the Flood.

In the twelfth book "The Angel Michael continues, from the Flood, to relate what shall succeed; then, in the mention of Abraham, comes by degrees to explain who that Seed of the Woman shall be which was promised Adam and Eve in the Fall: his incarnation, death, resurrection, and ascension; the state of the Church till his second coming. Adam, greatly satisfied and recomforted by these relations and promises, descends the hill with Michael; wakens Eve, who all this while had slept, but with gentle dreams composed to quietness of mind and submission. Michael in either

hand leads them out of Paradise, the fiery sword waving behind them, and the Cherubim taking their stations to guard the place.”

That portion of *Paradise Lost* included in the present edition, serves, it will be observed, merely as an introduction to the matter with which the poem mainly concerns itself, viz., the temptation and fall of our frail originals, their expulsion from Eden, and the formulation of the plan of redemption. We are not permitted so much as a glimpse of the Earth on which this tragedy is enacted—for as the second book draws to an end, our stellar universe has just appeared to Satan—a mere speck on his horizon. Constructively, then, the value of the first and second books appears to be twofold: (1) they furnish a motive for Satan’s intrusion in the Garden of Eden; (2) they open up to the reader’s imagination the stupendous reaches of the Miltonic cosmography, and sweeping from his mind all notion of the ordinary physical limitations of space and corporeal existence, they give scale to the entire poem.

Yet the contents of these books should not be regarded as merely so much preliminary matter: they have a unity and a profound significance of their own, apart from their reminiscent and prophetic suggestiveness. The action takes place entirely within the bounds of Hell or in the “hoary Deep” beyond, and it concerns itself with a single subject—the rallying of the broken forces of the

rebel angels and the settlement of their future policy. The only actors are the Fallen Angels and other evil spirits, none of whom, with the exception of Satan, plays directly any important part in subsequent events. In one sense, then, these two books stand by themselves as a study in demonology.

We have here, however, no commonplace theological symbolism. These outcasts from Heaven are strangely ennobled: something of their original angelic glory still radiates from them; it is impossible to reconcile these luminous and majestic beings with the horned and hooved devils of tradition. Supreme above them all, dominating the situation from beginning to end by his splendid presence, towers the Ruined Archangel. Later on in the poem, this regal figure is degraded, like the rest, to bestiality; but here Milton cannot disguise his admiration for him. Whether or not Milton, himself the representative of a lost cause, sympathized with Satan and his associates as "foiled rebels and republicans," as Lowell suggests,<sup>1</sup> need not concern us. It is enough that in these two books the rebel angels are invested with a dignity that makes them of greater interest, as epic personages, than any other characters in the entire poem.

As a piece of skillful construction, of artistically and consistently developed narrative, *Paradise*

---

<sup>1</sup> Works, Riverside ed., III, 3.

*Lost* is not entitled to a high degree of merit. To say that the author attempted the impossible and failed, is one of the commonplaces of criticism. Not even a Milton could successfully compass the philosophical difficulties of his theme, any more than he could reconcile abstract theology with poetry. The portion of the poem we are concerned with, however, presents comparatively few incongruities; the action is fairly simple and the characters act on their own responsibility.

From the point of view of style, too, these introductory books deserve particular study. Milton sets a high standard for himself in the opening lines, but the strain scarcely falters from the beginning to the end. The same fullness of harmony is hardly sustained throughout any other two consecutive books of the poem. Of the imagery it is impossible to speak adequately. Only by successive efforts does the mind perceive the difficulty of comprehending the vastness of Milton's plan, or of visualizing clearly the shadowy forms that rear themselves from the molten surface of the lake, and assemble in Pandemonium. Before one can picture any part of the scene to one's satisfaction, some new simile or chance epithet destroys the perspective, and its elements have to be regrouped on a larger, but always inadequate scale. It is this indefiniteness of outline, this continual and unlimited expansion of the field of perception by the use of suggestive rather than specific

terminology, that makes each recurrent reading of this part of the poem a fresh delight.

#### V. MILTON'S ENGLISH

The style of *Paradise Lost* presents some difficulties to the modern reader that call for a word or two of comment. These difficulties arise partly from Milton's use of Elizabethan idioms, which he generally preferred to those of Dryden's time, partly from his fondness for forcing the meaning of words derived from the Latin, and particularly from his habit of condensing his sentences by all sorts of omissions, and of inverting the natural order of the thought. Not many actually obsolete words and phrases, such as "burns froze" (ii, 595), "where champions bold Wont ride in armed" (i, 763-4) and "the sounding alchymy" (ii, 517), occur in the first two books. More numerous and more troublesome are a class of words which, though in present use, are employed by Milton in an archaic or an unusual sense. Such are *abject* (i, 312), *abused* (i, 479), *admire* (i, 690), *advanced* (i, 536), *advise* (ii, 376), *afflicted* (i, 186), *arbitress* (i, 785), *argument* (i, 24), *assert* (i, 25), *astonished* (i, 266), *attempted* (ii, 357), *buxom* (ii, 842), *confer* (i, 774), *conjured* (ii, 693), *converse* (ii, 184), *denounced* (ii, 106), *element* (ii, 490), *event* (i, 624), *exercise* (ii, 89), *expatiate* (i, 774), *fact* (ii, 124), *fail* (i, 167), *fame* (i, 651), *fatal* (ii, 104), *frequent*

(i, 797), *humane* (ii, 109), *incense* (ii, 94), *instinct* (ii, 937), *intend* (ii, 457), *luxurious* (i, 498), *mansion* (i, 268), *offend* (i, 187), *orient* (i, 546), *passion* (i, 605), *pennons* (ii, 933), *pernicious* (i, 282), *powers* (i, 186), *prevented* (ii, 467), *proper* (ii, 75), *recess* (i, 795), *reign* (i, 543), *reluctance* (ii, 337), *remorse* (i, 605), *rout* (i, 747), *ruin* (i, 46), *scope* (ii, 127), *secret* (i, 6), *sentence* (ii, 51), *starve* (ii, 600), *still* (i, 165), *study* (i, 107), *sublime* (ii, 528), *success* (ii, 9), *suspended* (ii, 554), *tempt* (ii, 404), *took* (ii, 554), *uncouth* (ii, 407), *unfounded* (ii, 829), *urges* (i, 68), *utter* (i, 72), *virtue* (i, 320), *voluminous* (ii, 652), *warping* (i, 341), *witnessed* (i, 57). The reader should look out particularly for words of Latin origin, which Milton is apt to use with a suggestion of their Latin meaning.

With Syntax, Milton takes every possible liberty. No writer of his time uses greater freedom in the omission of subjects, predicates, auxiliaries, pronouns, prepositions, conjunctions, and all sorts of connecting phrases. Examples may be found on every page of *Paradise Lost*:

His trust was with the Eternal to be deemed  
 Equal in strength, and rather than be less  
 [He] Cared not to be at all.—ii, 46-8.

How wearisome  
 Eternity so spent in worship paid  
 To [one] whom we hate!—ii, 247-9.

Or could we break our way  
 By force, and [if] at our heels all Hell should rise  
 With blackest insurrection, to confound  
 Heaven's purest light, yet our great Enemy,  
 All incorruptible, would on his throne  
 Sit unpolluted.—ii, 134-9.

But perhaps [to some]  
 The way seems difficult and steep to scale  
 With upright wing against a higher foe.  
 Let such bethink them, *etc.*—ii, 70-3.

The birds their notes renew, and bleating herds  
 Attest their joy, [so] that hill and valley rings.—ii,  
 494-5.

Through them I mean to pass,  
 [Of] That be assured, without leave asked of thee.—  
 ii, 685.

What remains [for] him less.—ii, 443.

Examples of similar condensations are frequent enough in the work of any Elizabethan dramatist. In some cases, however, Milton seems to be imitating certain peculiarities of Latin syntax. These imitations are easily accounted for when we remember that from his earliest youth Milton had accustomed himself to writing Latin, both in verse and in prose, and that in the years immediately preceding the composition of *Paradise Lost* he had been engaged much of the time in dictating letters and other state documents in that language. Expressions such as "Though all our glory extinct" (i, 141), "God and his Son except" (ii, 678),

“Though . . . Their children’s cries unheard” (i, 394-5) suggest the Latin ablative absolute; “Stood fixed her stately highth” (i, 723), is an accusative of extent; “Never, since created Man” (i, 573), and “After . . . summons read” (i, 797-8) seem to be imitations of a Latin construction like *post hominem creatum*; “What doubt we” (ii, 94) is like *quid dubitamus*; “Nor did they not perceive” (i, 335), imitates a Latin construction with *nec non*; in “So as not either to provoke, or dread New war provoked” (i, 644-5), and many similar cases we have something like a familiar Latin use of the participle. In a few cases Milton appears to imitate even the Latin form of participles of Latin origin, as “expectation held His look suspense” (Lat. *suspensus*—ii, 417-8). The omission of the *-ed* termination of perfect participles in general is frequent with Milton, as with Shakspeare: “satiated fury” (i, 179), “thoughts more elevate” (ii, 558), “With head uplift” (i, 193).

Sometimes we find a violent change of construction in the midst of a sentence:

How oft amidst

Thick clouds and dark doth Heaven’s all-ruling Sire  
Choose to reside, his glory unobscured,  
And with the majesty of darkness round  
Covers his throne, from whence deep thunders roar,  
Mustering their rage, and Heaven resembles Hell!—

ii, 263-8.



We should expect "cover" in place of "covers" in line 267, and "so that" in place of "and" in line 268.

If thou beest he—but Oh how fallen! how changed  
From him, who in the happy realms of light,  
Clothed with transcendent brightness, didst outshine  
Myriads, though bright!—i, 84-7.

Here the construction demands "did" rather than "didst."

Unexpected changes of tense are frequent:

Each at the head  
Levelled his deadly aim; their fatal hands  
No second stroke intend; and such a frown  
Each cast at the other, as when two black clouds, *etc.*  
—ii, 711-4.

He now prepared  
To speak; whereat their doubled ranks they bend.  
—i, 615-6.

He scarce had finished, when such murmur filled  
The assembly, as when hollow rocks retain  
The sound of blustering winds, which all night long  
Had roused the sea, now with hoarse cadence lull  
Seafaring men o'erwatched.—ii, 284-8.

Sometimes Milton affects an inverted arrangement of words or phrases:

For eloquence the soul, song charms the sense.—  
ii, 556.

Into this wild Abyss the wary Fiend  
Stood on the brink of Hell and looked awhile.—ii,  
917-8.

That is to say, "The wary Fiend stood on the brink of Hell and looked a while into this wild Abyss."

Let us not then pursue—  
By force impossible, by leave obtained  
Unacceptable—though in Heaven, our state  
Of splendid vassalage.—ii, 249-52.

*I.e.*, "Let us not then seek after our state of splendid servitude, impossible to obtain by force, unacceptable, though it be in Heaven, if obtained by leave."

Now and then the thought is curiously confused:

Satisfied  
With what is punished.—ii, 212-3.

*I.e.*, "with the amount of punishment."

I know thee not, nor ever saw till now  
Sight more detestable than him and thee.—ii,  
744-5.

*I.e.*, "a sight so detestable as he and thou."

And by what best way,  
Whether of open war or covert guile,  
We now debate.—ii, 40-2.

*I.e.*, "and what way would be best."

Retire; or taste thy folly.—ii, 686.

*I.e.*, "taste the result of thy folly."

God and his Son except,  
Created thing naught valued he nor shunned.—ii,  
678-9.

Milton is not to be understood as classing God and his Son among created things.

An apparent interchange of various parts of speech is common in *Paradise Lost*, as in Shakespeare and other Elizabethan writers: an adjective for a noun, "this essential" (ii, 97), "vast abrupt" (ii, 409), "palpable obscure" (ii, 406); a verb for a noun, "beyond Compare" (i, 587-8); an adjective for an adverb, "To punish endless" (ii, 159), "and reasoned high" (ii, 558). Sometimes a transitive verb is used intransitively:

What creatures there inhabit.—ii, 355.

Satan with less toil, and now with ease,  
Wafts on the calmer wave by dubious light.—ii,  
1041-2.

Sometimes an intransitive verb, transitively:

And confer  
Their state-affairs. —i, 774-5.

Ere he arrive  
The happy isle?—ii, 409-10.

Among other peculiar Elizabethan expressions are: "With more successful hope" (i, 120) for "with more hope of success"; "Ages of hopeless end" (ii, 186), for "ages without hope of end"; "the oblivious pool" (i, 266), for "the pool that

makes one oblivious"; "conscious terrors" (ii, 801), for "terrors of which I am conscious"; "Likening his Maker to the grazed ox" (i, 486), that is "to the ox whose nature it is to graze"; "unenvied" (ii, 23), for "unenviable"; "abhorred" (ii, 659), for "abhorrent"; "spares to tell thee" (ii, 739).

"His" or "her" are almost invariably used by Milton, after the Elizabethan fashion, in place of "its," which did not come into general acceptance until the end of the seventeenth century. "Its" is said to occur but three times in Milton's poetry: *Paradise Lost*, i, 254; iv, 813; *Nativity Ode*, 106.

Occasionally we find violations of strict grammatical usage, as

For the mind and spirit remains  
Invincible.—i, 139-40.

Belial came last, than whom a Spirit more lewd  
Fell not from Heaven.—i, 490-1.

For that mortal dint,  
Save He who reigns above, none can resist.—ii, 813-4.  
'Twixt upper, nether, and surrounding fires.—i, 346.

Milton's spelling and punctuation were quite arbitrary, hence inconsistencies in this respect between various editions of *Paradise Lost* need trouble nobody. Each editor punctuates the text to suit himself, and it is customary to adopt

modern orthography, except in the case of some special words like *highth*, *brigad*, *landskip*, where Milton's spelling has a peculiar phonetic value, and other words like *ammiral*, *haralds*, *soldan*, *sovran*, which indicate Milton's preference for Italian forms.

## VI. MILTON'S VERSE

A concise analysis of Milton's blank verse would be a hopeless task. The measure of *Paradise Lost* is too delicately modulated and too richly varied to be reduced to formulas that may be drummed out at the ends of one's fingers, and Milton's inconsistency in the use of elisions, contractions, inversions and other variations makes the tabulation of inflexible rules out of the question. Often it is possible to read a given line in two ways, either of which would conform to Milton's usage elsewhere; hence the interpretation of his verse is sometimes a matter of individual taste and judgment. Certain sorts of metrical license, however, are habitual enough with Milton to warrant their mention here as a kind of test to be applied to doubtful lines.

The normal line in *Paradise Lost* may be regarded as made up of ten feet, each consisting of an unaccented, followed by an accented syllable:<sup>1</sup>

---

<sup>1</sup> In the following examples the symbols  $\sim$  and ' are used to indicate stress, not quantity.

Thě gréat | Sěráph | ĩc Lórdś | ānd Chér | ũbím  
 Īn clóse | rěcěss | ānd sé | crět cón | clāve sát.—i,  
 794-5.

Only a small portion of Milton's verses, however, conform exactly to this norm. One of the commonest variations is the transposition in one or more feet of the places for the unaccented and the accented syllable:

Ré giōns | ōf sór | rōw, dóle | fŭl shádes, | whěre  
 péace.—i, 65.

Fōr óne | rěstráint, | lórdś ōf | thě wórld | běśides.—  
 i, 32.

Īllú | mĭne, whát | ĩs lów | raĭse ānd | sŭppórt.—i,  
 23.

Hóv'rĭng | ōn wĭng | únděr | thě cópe | ōf Hėll.—i,  
 345.

This transposition may occur in any foot, though it is commonest in the first and rarest in the fifth. Occasionally a foot consists of two accented syllables:

Rócks, cáves, | lákes, féns, | bógs, déns, | ānd shádes |  
 ōf deáth.—ii, 621.

With héad, | hánds, wĭngs, | ōr feét, | pŭrsúes | hĭs  
 wáy.—ii, 949.

Frequently, of two unaccented syllables:

Fřóm thėir | Crěá | tōr, ānd | trānsgrěss | hĭs wĭll.—i,  
 31.

It is probable that Milton, like Shakspeare,<sup>1</sup>

---

<sup>1</sup> See Schmidt's *Shakspeare Lexicon*, Appendix I.

sometimes availed himself of the privilege of changing for metrical purposes the ordinary accent of a word. If an adjective or participle of two syllables with the accent on the last is followed immediately by a strongly accented syllable, the accent of the former word appears in some cases to be shifted back to the first syllable:

Něxt Ché | mōs, th'ób | scēne dreád | ōf Mó | āb's sōns.  
—i, 406.

Ěncāmp | theīr lé | giōns, ór | wīth ób | scūre wīng.  
—ii, 132.

Īn cón | fūsed mārch | fōr lórn, | th' ādvén | t'roūš  
bānds.—ii, 615.

Ōr ún | knōwn ré | giōn, whát | rēmaīns | hīm lēss  
Thān ún | knōwn dán | gērs ānd | ās hārd | ěscāpe.  
—ii, 443-4.

Hīs ún | coūth wáy, | ōr sprēád | hīs áer | ŷ flīght.—ii,  
407.

Thīs ún | coūth ér | rānd sóle, | ānd óne | fōr áll.—ii,  
827.

Ānd sāt | ās Prín | cēs, whóm | thě sú | přēme Kíng.—  
i, 735.

Ōur Sú | přēme Fōe | ĩn tíme | mǎy múch | rēmít.—  
—ii, 210.

*Obdurate* (i, 58) is apparently always accented by Milton on the second syllable. Cf. *Paradise Lost*, vi, 790; xii, 205.

Many of the elisions and contractions found in *Paradise Lost* are common to all English poetry: *Disobedience* (i, 1) and *incorporeal* (i, 789) may be pronounced as if they were words of four syllables; *perpetual* (i, 131), *associates* (i, 265) as if they were trisyllabic; *impious* (i, 43), *hideous* (i, 46), *sulphurous* (i, 171), *mightiest* (i, 99), *mightier* (i, 149), *conqueror* (i, 143), *capital* (ii, 924), *suffering* (i, 158), *sufferance* (i, 366), *glimmering* (i, 182), *populous* (i, 770), *popular* (ii, 313), *ominous* (ii, 123), *fiery* (i, 52), as if they were dissyllabic; *power* (i, 103), *ruin* (i, 91), *riot* (i, 499), *trial* (i, 366), *showers* (ii, 4), *towers* (ii, 62), *flying* (ii, 942), *doing* (ii, 162), *pillar* (ii, 302), *iron* (ii, 878), *prison* (i, 71), *even* (i, 416), *reason* (i, 248), *fallen* (i, 92), *risen* (i, 211), *driven* (i, 223), as if they were monosyllabic. In ii, 623 *evil* appears once as a monosyllable and again as a dissyllable.

Crěá | těd év'l, | főr é | vil ón | lý goód.

*Spirit* and *spirits* are often monosyllabic (i, 17, 139, 318), often dissyllabic (i, 101, 609; ii, 956); likewise *Heaven* (contrast i, 27 with i, 491).

If a word ending in a vowel is followed by a word beginning with a vowel, the first vowel is frequently obscured, though not necessarily quite suppressed, in pronunciation:

“Th' Āó | niān moúnt” (i, 15); “th' ěthé | reāl ský” (i, 45); “Th' ĩfěr | nāl sér | pěnt” (i, 34); “th' Ōmníp |



ótént" (i, 49); "tõ th' út | möst póle" (i, 74); "Hé ál | so  
against" (i, 470); "Tõ sét | hĩmsélf | ĩn gló | ry abõve |  
hĩs peérs" (i, 39); "ǎn íg | nõmín | y and sháme"  
(i, 115); "O'er mán | y a fró | zěn mán | y a fí | rỹ  
Álp" (ii, 620); "Bě't só | sínce hé" (i, 245); "T' ǎdóre"  
(i, 323); "Strǎnge hór | rõr seíze | theě 'nd pángs | ũn-  
fělt | běfóre" (ii, 703).

This elision may take place if the first word ends  
in *w*:

Ǟnd sór | row and páin (i, 558);

or if the second word begins with *h* or *wh*:

T' hǎve fõund" (i, 524, 525); "Áll th' hóst | õf Heáv'n  
(ii, 759);

T' whõm thús" (ii, 746); "T' whõm Sá | tǎn, túrn | ĩng  
(ii, 968).

In Milton's manuscripts and in the early  
printed editions these elisions and contractions are  
frequently indicated by the spelling: the first edi-  
tion of *Paradise Lost* for example has *adventrous*  
(i, 13); *th' Ocean* (i, 202); *th' ethereal* (i, 45);  
*Heav'ns* (i, 9); *Ev'ning* (i, 289); *imbowr* (i, 304);  
*chos'n* (i, 318); *fall'n* (i, 330). Even the or-  
dinary contractions of the preterite and preterite  
participle in *-ed* are indicated in the first edition:  
*flow'd* (i, 11); *unconsum'd* (i, 69); *ceas't* (i, 283);  
*walkt* (i, 295); *scatterd* (i, 304).

In nearly if not quite every case in which a line  
in *Paradise Lost* appears to contain one or more

feet of three syllables, the extra syllable may be disposed of by elision or contraction. Occasionally, however, a line will be found which has an extra syllable at the end:

Will én | vř whóm | thě high | ěst pláce | ěpós | ěs  
ii, 27.

Ŏf Heáv'n | rěceived | ůs fál | lĩng; änd | thě thún |  
děr.—i, 174.

Ŏf sóv | rǎn pów'r, | wĩth áw | fŭl cér | ěmó | nř.—i,  
753.

In many cases an apparent extra syllable at the end may be slurred in pronunciation:<sup>1</sup>

Ǻnd óut | ōf goód | stĩll tǒ | fĩnd meáns | ōf év'l.—i,  
165.

Ŏr súb | stǎnce, hów | ěndúed, | änd whát | theĩr  
pów'r.—ii, 356.

Swármed änd | wěre stráight | ěned; tíll, | thě síg |  
nǎl gív'n.—i, 776.

Ŏf réb | ěl Án | gěls, bý | whǒse aíd | ǎs píř'ng.—i, 38.

Stréngth ún | dĩmĩn | ěshed, ór | ětér | nǎl bé'ng.—  
i, 154.

Freé, änd | tǒ nóne | ǎccóunt | ǎblé, | přěferr'ng.—ii,  
255.

---

<sup>1</sup>The contractions in the following examples do not represent Milton's spelling.

And possibly:

Ǽnd hīgh | dīsdain | frōm sēnsē | ōf in | jūred mēr't.—  
i, 98.

In general, Milton's verse should be read as naturally as possible, with the spoken rather than the written word in mind. The reader should endeavor to give each word its proper rhetorical accent, without distorting its pronunciation in order to make it conform to a theoretical metrical scheme. Rarely some such distortion may be necessary, but most of the elisions and contractions noted above are matters of ordinary poetical license or of everyday speech.

Milton gives vitality to his measure not only by variations in single feet, but by subtle modulations, brought about by a skillful adjustment of pauses, in the rhythm. Hardly any two successive verses will be found with exactly the same ebb and flow; indeed the sense is so frequently carried over from one line to the next, and yet again to a third or fourth, that the metrical unit is rather a verse-group than a single line or a couplet. Not infrequently the movement of the verse is made to illustrate the thought, as in the unwieldy line (i, 202) in which the Leviathan is described, or the famous passage (ii, 876-83) which tells of the opening of the gates of Hell. No English poet has ever shown more complete mastery over the medium he wrought in than Milton, and no poem in our language is better worth studying for its superb

orchestration than *Paradise Lost*. "Milton almost requires a solemn service of music to be played before you enter upon him," says Charles Lamb. "But he brings his music, to which, who listens, had need bring docile thoughts, and purged ears."

## THE VERSE<sup>1</sup>

The measure is English heroic verse, without rime, as that of Homer in Greek, and of Virgil in Latin; rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame metre; graced indeed since by the use of some famous modern poets,<sup>2</sup> carried away by custom, but much to their own vexation, hindrance, and constraint to express many things otherwise, and for the most part worse, than else they would have expressed them. Not without cause, therefore, some both Italian and Spanish poets of prime note have rejected rime both in longer and shorter works, as have also, long since, our best English tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings, a fault avoided by the learned ancients both in poetry and all good oratory. This neglect then of rime so little is to

---

<sup>1</sup>This first appeared, together with the Arguments and the following note by the publisher, in the "fifth binding" (1668) of the first edition. (See Masson's *Life of Milton*, vi, 623):—

### THE PRINTER TO THE READER.

*Courteous Reader*, there was no Argument at first intended to the book; but for the satisfaction of many that have desired it, I have procured it, and withal a reason of that which stumbled many others, why the poem rimes not.—*S. Simmons*.

<sup>2</sup>Dryden defended the use of rhyme in his *Essay of Dramatic Poetry* (1667 or 1668); he was at this time writing rhymed plays.

be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English,<sup>1</sup> of ancient liberty recovered to heroic poem from the troublesome and modern bondage of riming.

---

<sup>1</sup> It is true that *Paradise Lost* was the first significant poem of an epic character to be written in English blank verse, if we except Surrey's translation, published in 1557, of the second and fourth books of the *Æneid*.

PARADISE LOST

BOOK I

## THE ARGUMENT

This First Book proposes, first in brief, the whole subject: Man's disobedience, and the loss thereupon of Paradise, wherein he was placed: then touches the prime cause of his fall—the Serpent, or rather Satan in the Serpent; who, revolting from God, and drawing to his side many legions of Angels, was by the command of God driven out of Heaven with all his crew into the great Deep. Which action passed over, the Poem hastens into the midst of things; presenting Satan with his Angels now fallen into Hell—described here, not in the Centre<sup>1</sup> (for heaven and earth may be supposed as yet not made, certainly not yet accursed), but in a place of utter darkness, fitliest called Chaos. Here Satan with his Angels lying on the burning lake, thunder-struck and astonished, after a certain space recovers, as from confusion; calls up him who, next in order and dignity, lay by him: they confer of their miserable fall. Satan awakens all his legions, who lay till then in the same manner confounded. They rise: their numbers; array of battle; their chief leaders named, according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech; comforts them with hope yet of regaining Heaven; but tells them lastly of a new world and new kind of creature to be created, according to an ancient prophecy or report in Heaven; for that Angels were long before this visible creation was the opinion of many ancient Fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt. Pandemonium, the palace of Satan, rises, suddenly built out of the Deep: the infernal Peers there sit in council.

---

<sup>1</sup> THE CENTRE, *i. e.*, of the earth, where Hell was supposed to be situated. In l. 686 Milton means by *centre* the earth itself, the centre of the Ptolemaic Universe.



# PARADISE LOST

## BOOK I

OF Man's first disobedience, and the fruit  
Of that forbidden Tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater Man  
5 Restore us, and regain the blissful seat,  
Sing, Heavenly Muse, that on the secret top  
Of Oreb, or of Sinai, didst inspire  
That shepherd who first taught the chosen seed  
In the beginning how the Heavens and Earth  
10 Rose out of Chaos: or, if Sion hill  
Delight thee more, and Siloa's brook that flowed  
Fast by the oracle of God, I thence  
Invoke thy aid to my adventurous song,  
That with no middle flight intends to soar  
15 Above the Aonian mount, while it pursues  
Things unattempted yet in prose or rhyme.  
And chiefly Thou, O Spirit, that dost prefer  
Before all temples the upright heart and pure,  
Instruct me, for Thou know'st; Thou from the first  
20 Wast present, and, with mighty wings outspread,

---

8.—See Exod., iii, 2, and Deut., iv, 37.

9.—“Rose in the beginning,” not “taught in the beginning.”

16.—See Introduction, p. 38.

Dove-like sat'st brooding on the vast Abyss,  
 And madest it pregnant: what in me is dark  
 Illumine, what is low raise and support;  
 That to the highth of this great argument  
 I may assert Eternal Providence, 25  
 And justify the ways of God to men.

Say first—for Heaven hides nothing from Thy  
 view,  
 Nor the deep tract of Hell—say first what cause  
 Moved our grand parents, in that happy state,  
 Favored of Heaven so highly, to fall off 30  
 From their Creator, and transgress his will  
 For one restraint, lords of the world besides.  
 Who first seduced them to that foul revolt?

The infernal Serpent; he it was, whose guile,  
 Stirred up with envy and revenge, deceived 35  
 The Mother of Mankind, what time his pride  
 Had cast him out from Heaven, with all his host  
 Of rebel Angels, by whose aid, aspiring  
 To set himself in glory above his peers,  
 He trusted to have equalled the Most High, 40  
 If He opposed; and with ambitious aim  
 Against the throne and monarchy of God  
 Raised impious war in Heaven, and battle proud,

32.—*For*; because of. Keightly alters the punctuation so that *for* shall mean “except for.”

40-1.—The Serpent trusted to prove a match for the Most High in case the latter should oppose his ambitious schemes. Macmillan interprets, “If he (Satan) opposed God.”

With vain attempt. Him the Almighty Power  
45 Hurl'd headlong flaming from the ethereal sky,  
With hideous ruin and combustion, down  
To bottomless perdition; there to dwell  
In adamantine chains and penal fire,  
Who durst defy the Omnipotent to arms.

50 Nine times the space that measures day and night  
To mortal men, he with his horrid crew  
Lay vanquished, rolling in the fiery gulf,  
Confounded, though immortal. But his doom  
Reserved him to more wrath; for now the thought  
55 Both of lost happiness and lasting pain  
Torments him; round he throws his baleful eyes,  
That witnessed huge affliction and dismay,  
Mixed with obdurate pride and steadfast hate.  
At once, as far as Angels ken, he views  
60 The dismal situation waste and wild:  
A dungeon horrible on all sides round  
As one great furnace flamed; yet from those flames  
No light; but rather darkness visible  
Served only to discover sights of woe,  
65 Regions of sorrow, doleful shades, where peace  
And rest can never dwell, hope never comes  
That comes to all; but torture without end  
Still urges, and a fiery deluge, fed  
With ever-burning sulphur unconsumed.

70 Such place Eternal Justice had prepared  
For those rebellious; here their prison ordain'd  
In utter darkness, and their portion set,  
As far removed from God and light of Heaven

As from the centre thrice to the utmost pole.  
 Oh how unlike the place from whence they fell! 75  
 There the companions of his fall, o'erwhelmed  
 With floods and whirlwinds of tempestuous fire,  
 He soon discerns; and, weltering by his side,  
 One next himself in power, and next in crime,  
 Long after known in Palestine, and named 80  
 Beëlzebub. To whom the Arch-Enemy,  
 And thence in Heaven called Satan, with bold  
     words  
 Breaking the horrid silence, thus began:—  
     'If thou beest he—but Oh how fallen! how  
     changed  
 From him, who in the happy realms of light, 85  
 Clothed with transcendent brightness, didst out-  
     shine  
 Myriads, though bright!—if he whom mutual  
     league,  
 United thoughts and counsels, equal hope  
 And hazard in the glorious enterprise,  
 Joined with me once, now misery hath joined 90  
 In equal ruin—into what pit thou seest  
 From what highth fallen: so much the stronger  
     proved  
 He with his thunder: and till then who knew

---

74.—See Introduction, p. 46.

84-124.—Under the stress of his emotion, Satan here speaks disjointedly, without much regard to syntax; some of his verbs have no subjects, and some of his nouns no predicates.

The force of those dire arms? Yet not for those,  
95 Nor what the potent Victor in his rage  
Can else inflict, do I repent, or change,  
Though changed in outward lustre, that fixed  
mind,  
And high disdain from sense of injured merit,  
That with the Mightiest raised me to contend,  
100 And to the fierce contention brought along  
Innumerable force of Spirits armed,  
That durst dislike his reign, and, me preferring,  
His utmost power with adverse power opposed  
In dubious battle on the plains of Heaven,  
105 And shook his throne. What though the field be  
lost?  
All is not lost: the unconquerable will,  
And study of revenge, immortal hate,  
And courage never to submit or yield,  
And what is else not to be overcome;  
110 That glory never shall his wrath or might  
Extort from me. To bow and sue for grace

---

109.—“And whatever else is unconquerable.” Verity, following the early editions, sets a colon at the end of l. 108, and a note of interrogation at the end of l. 109, and interprets: “To retain one’s hate, one’s courage etc., is not that to be still unsubdued: in what else but this lies the test of being not overcome?” Masson suggests as other possible interpretations: “and what else is there that is not to be overcome?” or, “and what is there that else (*i. e.*, without the fore-mentioned qualities) is not to be overcome?” *Glory*, l. 110, means the glory of being invincibly courageous.

With suppliant knee, and deify his power  
 Who, from the terror of this arm, so late  
 Doubted his empire—that were low indeed;  
 That were an ignominy and shame beneath 115  
 This downfall; since by fate the strength of gods  
 And this empyreal substance cannot fail;  
 Since, through experience of this great event,  
 In arms not worse, in foresight much advanced,  
 We may with more successful hope resolve 120  
 To wage by force or guile eternal war,  
 Irreconcilable to our grand foe,  
 Who now triumphs, and in the excess of joy  
 Sole reigning holds the tyranny of Heaven.'

So spake the apostate Angel, though in pain, 125  
 Vaunting aloud, but racked with deep despair;  
 And him thus answered soon his bold compeer:—  
 'O Prince! O Chief of many throned powers!  
 That led the embattled Seraphim to war  
 Under thy conduct, and, in dreadful deeds 130  
 Fearless, endangered Heaven's perpetual King,  
 And put to proof his high supremacy,  
 Whether upheld by strength, or chance, or fate!  
 Too well I see and rue the dire event  
 That with sad overthrow and foul defeat 135  
 Hath lost us Heaven, and all this mighty host  
 In horrible destruction laid thus low,

---

112-4.—“The power of him who, because of the terror inspired by this arm, so lately feared for his authority.”  
 Empire=*imperium*.

120.—*Successful hope*; hope of success.

As far as gods and Heavenly essences  
 Can perish: for the mind and spirit remains  
 140 Invincible, and vigor soon returns,  
 Though all our glory extinct, and happy state  
 Here swallowed up in endless misery.  
 But what if he our Conqueror (whom I now  
 Of force believe almighty, since no less  
 145 Than such could have o'erpowered such force as ours)  
 Have left us this our spirit and strength entire,  
 Strongly to suffer and support our pains,  
 That we may so suffice his vengeful ire;  
 Or do him mightier service, as his thralls  
 150 By right of war, whate'er his business be,  
 Here in the heart of Hell to work in fire,  
 Or do his errands in the gloomy Deep?  
 What can it then avail, though yet we feel  
 Strength undiminished, or eternal being  
 155 To undergo eternal punishment?

Whereto with speedy words the Arch-Fiend  
 replied:—

'Fallen Cherub, to be weak is miserable,  
 Doing or suffering: but of this be sure—

141.—*Though all our glory extinct*; an imitation of the Latin ablative absolute. See Introduction, p. 59.

144-5.—*Of force . . . . such force. Of force,* "of necessity," rather than "in respect to force"; *such force* has the ordinary meaning. This sort of play upon words is not uncommon with Milton. Cf. l. 642, and ii, 39-40.

154-5.—"Existence made eternal in order that we may suffer eternally."

To do aught good never will be our task,  
But ever to do ill our sole delight, 160  
As being the contrary to his high will  
Whom we resist. If then his providence  
Out of our evil seek to bring forth good,  
Our labor must be to pervert that end,  
And out of good still to find means of evil; 165  
Which ofttimes may succeed, so as perhaps  
Shall grieve him, if I fail not, and disturb  
His inmost counsels from their destined aim.  
But see! the angry Victor hath recalled  
His ministers of vengeance and pursuit 170  
Back to the gates of Heaven; the sulphurous hail,  
Shot after us in storm, o'erblown hath laid  
The fiery surge that from the precipice  
Of Heaven received us falling; and the thunder,  
Winged with red lightning and impetuous rage, 175  
Perhaps hath spent his shafts, and ceases now  
To bellow through the vast and boundless Deep.  
Let us not slip the occasion, whether scorn  
Or satiate fury yield it from our foe.  
Seest thou yon dreary plain, forlorn and wild, 180  
The seat of desolation, void of light,  
Save what the glimmering of these livid flames  
Casts pale and dreadful? Thither let us tend  
From off the tossing of these fiery waves;  
There rest, if any rest can harbor there; 185  
And, reassembling our afflicted powers,  
Consult how we may henceforth most offend  
Our Enemy, our own loss how repair,



How overcome this dire calamity,  
190 What reinforcement we may gain from hope,  
If not what resolution from despair.’  
Thus Satan, talking to his nearest mate,  
With head uplift above the wave, and eyes  
That sparkling blazed; his other parts besides,  
195 Prone on the flood, extended long and large,  
Lay floating many a rood, in bulk as huge  
As whom the fables name of monstrous size,  
Titanian, or Earth-born, that warred on Jove,  
Briareos or Typhon, whom the den  
200 By ancient Tarsus held, or that sea-beast  
Leviathan, which God of all his works  
Created hugest that swim the ocean-stream.  
Him, haply, slumbering on the Norway foam,  
The pilot of some small night-foundered skiff  
205 Deeming some island, oft, as seamen tell,  
With fixed anchor in his scaly rind,  
Moors by his side under the lee, while night  
Invests the sea, and wished morn delays.  
So stretched out huge in length the Arch-Fiend  
lay,  
210 Chained on the burning lake; nor ever thence  
Had risen or heaved his head, but that the will  
And high permission of all-ruling Heaven  
Left him at large to his own dark designs,  
That with reiterated crimes he might  
215 Heap on himself damnation, while he sought

---

205.—Many stories of this sort are to be found in literature. See, for an example, *Sinbad the Sailor*.

Evil to others, and enraged might see  
 How all his malice served but to bring forth  
 Infinite goodness, grace, and mercy, shewn  
 On Man by him seduced; but on himself  
 Treble confusion, wrath, and vengeance poured. 220

Forthwith upright he rears from off the pool  
 His mighty stature; on each hand the flames  
 Driven backward slope their pointing spires, and,  
     rolled

In billows, leave in the midst a horrid vale.  
 Then with expanded wings he steers his flight 225  
 Aloft, incumbent on the dusky air,

That felt unusual weight; till on dry land  
 He lights—if it were land that ever burned  
 With solid, as the lake with liquid fire,  
 And such appeared in hue, as when the force 230  
 Of subterranean wind transports a hill

Torn from Pelorus, or the shattered side  
 Of thundering Ætna, whose combustible  
 And fuelled entrails thence conceiving fire,  
 Sublimed with mineral fury, aid the winds, 235

And leave a singed bottom all involved  
 With stench and smoke: such resting found the  
     sole

Of unblest feet. Him followed his next mate,  
 Both glorying to have scaped the Stygian flood  
 As gods, and by their own recovered strength, 240  
 Not by the sufferance of supernal power.

‘Is this the region, this the soil, the clime,’  
 Said then the lost Archangel, ‘this the seat

That we must change for Heaven? this mournful  
gloom

245 For that celestial light? Be it so, since he  
Who now is sovran can dispose and bid  
What shall be right: farthest from him is best,  
Whom reason hath equalled, force hath made  
supreme

Above his equals. Farewell, happy fields,  
250 Where joy forever dwells! Hail, horrors! hail,  
Infernal world! and thou, profoundest Hell,  
Receive thy new possessor, one who brings  
A mind not to be changed by place or time.

The mind is its own place, and in itself  
255 Can make a Heaven of Hell, a Hell of Heaven.  
What matter where, if I be still the same,  
And what I should be, all but less than he  
Whom thunder hath made greater? Here at least

248.—After *equalled*, supply “with us”; “from him who is in intelligence merely our equal, though our superior in physical strength.”

254-5.—Cf. Shakspeare’s “There is nothing either good or bad, but thinking makes it so” (*Hamlet*, II, ii, 255 ff.); “I’ll follow thee and make a heaven of hell” (*Midsummer-Night’s Dream*, II, i, 243). These famous lines are paralleled by many passages in our own and other literatures.

257.—*All but less than*; nearly equal to. “The phrase is a combination of ‘only less than,’ and ‘all but equal to’” (Beeching, quoted by Verity). Other editors take *all but less* in the sense of “except for the fact that I am less.”

We shall be free; the Almighty hath not built  
Here for his envy, will not drive us hence: 260

Here we may reign secure, and in my choice  
To reign is worth ambition, though in Hell:  
Better to reign in Hell, than serve in Heaven.  
But wherefore let we then our faithful friends,  
The associates and co-partners of our loss, 265

Lie thus astonished on the oblivious pool,  
And call them not to share with us their part  
In this unhappy mansion, or once more  
With rallied arms to try what may be yet  
Regained in Heaven, or what more lost in Hell?' 270

So Satan spake; and him Beëlzebub  
Thus answered:—'Leader of those armies bright  
Which but the Omnipotent none could have foiled,  
If once they hear that voice, their liveliest pledge  
Of hope in fears and dangers—heard so oft 275

In worst extremes, and on the perilous edge  
Of battle when it raged, in all assaults  
Their surest signal—they will soon resume  
New courage and revive, though now they lie  
Groveling and prostrate on yon lake of fire, 280  
As we erewhile, astounded and amazed:  
No wonder, fallen such a pernicious highth!'

He scarce had ceased when the superior Fiend  
Was moving toward the shore; his ponderous shield,  
Ethereal temper, massy, large, and round, 285  
Behind him cast. The broad circumference

---

259-60.—“The Almighty hath not built here a place  
of which he will envy us the possession.”

Hung on his shoulders like the moon, whose orb  
Through optic glass the Tuscan artist views  
At evening from the top of Fesole,  
290 Or in Valdarno, to descry new lands,  
Rivers, or mountains, in her spotty globe.  
His spear—to equal which the tallest pine  
Hewn on Norwegian hills, to be the mast  
Of some great ammiral, were but a wand—  
295 He walked with, to support uneasy steps  
Over the burning marle, not like those steps  
On Heaven's azure; and the torrid clime  
Smote on him sore besides, vaulted with fire.  
Nathless he so endured, till on the beach  
300 Of that inflamed sea he stood, and called  
His legions, Angel forms, who lay entranced,  
Thick as autumnal leaves that strow the brooks  
In Vallombrosa, where the Etrurian shades  
High over-arched embower; or scattered sedge  
305 Afloat, when with fierce winds Orion armed  
Hath vexed the Red-Sea coast, whose waves o'er-  
threw  
Busiris and his Memphian chivalry,  
While with perfidious hatred they pursued  
The sojourners of Goshen, who beheld  
310 From the safe shore their floating carcasses  
And broken chariot-wheels: so thick bestrown,

---

304.—*Scattered sedge*; the Hebrew name for the Red Sea means Sea of Sedge.

305.—The rising and setting of Orion was thought to bring stormy weather.

Abject and lost, lay these, covering the flood,  
 Under amazement of their hideous change.  
 He called so loud that all the hollow deep  
 Of Hell resounded:—‘Princes, Potentates, 315  
 Warriors, the Flower of Heaven—once yours, now  
 lost,

If such astonishment as this can seize  
 Eternal Spirits! Or have ye chosen this place  
 After the toil of battle to repose  
 Your wearied virtue, for the ease you find 320  
 To slumber here, as in the vales of Heaven?  
 Or in this abject posture have ye sworn  
 To adore the Conqueror, who now beholds  
 Cherub and Seraph rolling in the flood  
 With scattered arms and ensigns, till anon 325  
 His swift pursuers from Heaven-gates discern  
 The advantage, and descending tread us down  
 Thus drooping, or with linked thunderbolts  
 Transfix us to the bottom of this gulf?  
 Awake, arise, or be forever fallen!’ 330

They heard, and were abashed, and up they sprung  
 Upon the wing, as when men wont to watch,  
 On duty sleeping found by whom they dread,  
 Rouse and bestir themselves ere well awake.  
 Nor did they not perceive the evil plight 335  
 In which they were, or the fierce pains not feel;  
 Yet to their General’s voice they soon obeyed  
 Innumerable. As when the potent rod  
 Of Amram’s son, in Egypt’s evil day,  
 Waved round the coast, up called a pitchy cloud 340

Of locusts, warping on the eastern wind,  
That o'er the realm of impious Pharaoh hung  
Like night, and darkened all the land of Nile:  
So numberless were those bad Angels seen  
345 Hovering on wing under the cope of Hell,  
'Twixt upper, nether, and surrounding fires;  
Till, as a signal given, the uplifted spear  
Of their great Sultan waving to direct  
Their course, in even balance down they light  
350 On the firm brimstone, and fill all the plain:  
A multitude like which the populous North  
Poured never from her frozen loins, to pass  
Rhene or the Danaw, when her barbarous sons  
Came like a deluge on the South, and spread  
355 Beneath Gibraltar to the Libyan sands.  
Forthwith, from every squadron and each band,  
The heads and leaders thither haste where stood  
Their great Commander; godlike shapes, and forms  
Excelling human, princely Dignities,  
360 And Powers that erst in Heaven sat on thrones;  
Though of their names in Heavenly records now  
Be no memorial, blotted out and rased  
By their rebellion from the Books of Life.  
Nor had they yet among the sons of Eve  
365 Got them new names, till, wandering o'er the Earth,  
Through God's high sufferance for the trial of man,  
By falsities and lies the greatest part

---

353-5.—The allusion is to the invasion of the Roman Empire by the Germanic and Slavic races. The Vandals conquered Carthage in the year 439 A. D.

Of mankind they corrupted to forsake  
 God their Creator, and the invisible  
 Glory of him that made them, to transform 370  
 Oft to the image of a brute, adorned  
 With gay religions full of pomp and gold,  
 And devils to adore for deities:  
 Then were they known to men by various names,  
 And various idols through the heathen world. 375  
     Say, Muse, their names then known, who first,  
         who last,  
 Roused from the slumber on that fiery couch,  
 At their great Emperor's call, as next in worth  
 Came singly where he stood on the bare strand,  
 While the promiscuous crowd stood yet aloof. 380  
     The chief were those who, from the pit of Hell  
 Roaming to seek their prey on Earth, durst fix  
 Their seats long after next the seat of God,  
 Their altars by his altar, gods adored  
 Among the nations round, and durst abide 385  
 Jehovah thundering out of Sion, throned  
 Between the Cherubim; yea, often placed  
 Within his sanctuary itself their shrines,  
 Abominations; and with cursed things  
 His holy rites and solemn feasts profaned, 390  
 And with their darkness durst affront his light.

373.—Mediæval theologians sometimes identified the fallen angels with heathen, particularly classical deities.

387.—See Exod., xxv, 22.

388.—See Jer., vii, 30.



First Moloch, horrid king, besmeared with blood  
Of human sacrifice, and parents' tears,  
Though, for the noise of drums and timbrels loud,  
395 Their children's cries unheard that passed through  
fire

To his grim idol. Him the Ammonite  
Worshiped in Rabba and her watery plain,  
In Argob and in Basan, to the stream  
Of utmost Arnon. Nor content with such  
400 Audacious neighborhood, the wisest heart  
Of Solomon he led by fraud to build  
His temple right against the temple of God  
On that opprobrious hill, and made his grove  
The pleasant valley of Hinnom, Tophet thence  
405 And black Gehenna called, the type of Hell.  
Next Chemos, the obscene dread of Moab's sons,  
From Aroar to Nebo, and the wild  
Of southmost Abarim; in Hesebon  
And Horonaim, Seon's realm, beyond  
410 The flowery dale of Sibma clad with vines,  
And Elealè to the Asphaltic pool.  
Peor his other name, when he enticed  
Israel in Sittim, on their march from Nile,  
To do him wanton rites, which cost them woe.  
415 Yet thence his lustful orgies he enlarged  
Even to that hill of scandal, by the grove  
Of Moloch homicide, lust hard by hate;  
Till good Josiah drove them thence to Hell.

---

414.—See Numb., xxv, 1-9.

418.—See II Kings, xxiii,

With these came they who, from the bordering flood  
 Of old Euphrates to the brook that parts 420  
 Egypt from Syrian ground, had general names  
 Of Baalim and Ashtaroth—those male,  
 These feminine. For Spirits, when they please,  
 Can either sex assume, or both; so soft  
 And uncompounded is their essence pure, 425  
 Not tied or manacled with joint or limb,  
 Nor founded on the brittle strength of bones,  
 Like cumbrous flesh; but, in what shape they  
 choose,  
 Dilated or condensed, bright or obscure,  
 Can execute their aery purposes, 430  
 And works of love or enmity fulfil.  
 For those the race of Israel oft forsook  
 Their living Strength, and unfrequented left  
 His righteous altar, bowing lowly down  
 To bestial gods; for which their heads as low 435  
 Bowed down in battle, sunk before the spear  
 Of despicable foes. With these in troop  
 Came Astoreth, whom the Phœnicians called  
 Astarte, Queen of Heaven, with crescent horns;  
 To whose bright image nightly by the moon 440  
 Sidonian virgins paid their vows and songs;  
 In Sion also not unsung, where stood  
 Her temple on the offensive mountain, built  
 By that uxorious king whose heart, though large,  
 Beguiled by fair idolatresses, fell 445  
 To idols foul. Thammuz came next behind,  
 Whose annual wound in Lebanon allured  
 The Syrian damsels to lament his fate

In amorous ditties all a summer's day,  
450 While smooth Adonis from his native rock  
Ran purple to the sea, supposed with blood  
Of Thammuz yearly wounded: the love-tale  
Infected Sion's daughters with like heat,  
Whose wanton passions in the sacred porch  
455 Ezekiel saw, when, by the vision led,  
His eye surveyed the dark idolatries  
Of alienated Judah. Next came one  
Who mourned in earnest, when the captive ark  
Maimed his brute image, head and hands lopt off  
460 In his own temple, on the grunsel-edge,  
Where he fell flat, and shamed his worshipers:  
Dagon his name, sea-monster, upward man  
And downward fish; yet had his temple high  
Reared in Azotus, dreaded through the coast  
465 Of Palestine, in Gath and Ascalon,  
And Accaron and Gaza's frontier bounds.  
Him followed Rimmon, whose delightful seat  
Was fair Damascus, on the fertile banks  
Of Abbana and Pharphar, lucid streams.  
470 He also against the house of God was bold:  
A leper once he lost, and gained a king,  
Ahaz, his sottish conqueror, whom he drew  
God's altar to disparage and displace  
For one of Syrian mode, whereon to burn  
475 His odious offerings, and adore the gods  
Whom he had vanquished. After these appeared  
A crew who, under names of old renown,  
Osiris, Isis, Orus, and their train,

---

471.—See II Kings, v, 1-18 and xvi, 10-12.

With monstrous shapes and sorceries abused  
 Fanatic Egypt and her priests, to seek 480  
 Their wandering gods disguised in brutish forms  
 Rather than human. Nor did Israel scape  
 The infection, when their borrowed gold composed  
 The calf in Oreb; and the rebel king  
 Doubled that sin in Bethel and in Dan, 485  
 Likening his Maker to the grazed ox—  
 Jehovah, who, in one night, when he passed  
 From Egypt marching, equalled with one stroke  
 Both her first-born and all her bleating gods.  
 Belial came last, than whom a Spirit more lewd 490  
 Fell not from Heaven, or more gross to love  
 Vice for itself. To him no temple stood  
 Or altar smoked; yet who more oft than he  
 In temples and at altars, when the priest 495  
 Turns atheist, as did Eli's sons, who filled  
 With lust and violence the house of God?  
 In courts and palaces he also reigns,  
 And in luxurious cities, where the noise  
 Of riot ascends above their loftiest towers,  
 And injury and outrage; and when night 500  
 Darkens the streets, then wander forth the sons  
 Of Belial, flown with insolence and wine.  
 Witness the streets of Sodom, and that night  
 In Gibeah, when the hospitable door  
 Exposed a matron, to avoid worse rape. 505  
 These were the prime in order and in might;

---

483-5.—See I Kings, xii, 19-20, 28-29; Exod., xxxii, 4,  
 and xii, 35-36.

487-9.—See Exod., xii, 29,

The rest were long to tell, though far renowned  
The Ionian gods—of Javan's issue held  
Gods, yet confessed later than Heaven and Earth,  
510 Their boasted parents;—Titan, Heaven's first-born,  
With his enormous brood, and birthright seized  
By younger Saturn; he from mightier Jove,  
His own and Rhea's son, like measure found;  
So Jove usurping reigned. These, first in Crete  
515 And Ida known, thence on the snowy top  
Of cold Olympus ruled the middle air,  
Their highest Heaven; or on the Delphian cliff,  
Or in Dodona, and through all the bounds  
Of Doric land; or who with Saturn old  
520 Fled over Adria to the Hesperian fields,  
And o'er the Celtic roamed the utmost isles.

All these and more came flocking; but with looks  
Downcast and damp, yet such wherein appeared  
Obscure some glimpse of joy, to have found their  
Chief

525 Not in despair, to have found themselves not lost  
In loss itself; which on his countenance cast  
Like doubtful hue. But he, his wonted pride  
Soon recollecting, with high words that bore  
Semblance of worth, not substance, gently raised  
530 Their fainting courage, and dispelled their fears:  
Then straight commands that at the warlike sound  
Of trumpets loud and clarions, be upreared  
His mighty standard. That proud honor claimed  
Azazel as his right, a Cherub tall:  
535 Who forthwith from the glittering staff unfurled  
The imperial ensign, which, full high advanced,

Shone like a meteor streaming to the wind,  
 With gems and golden lustre rich emblazed,  
 Seraphic arms and trophies; all the while  
 Sonorous metal blowing martial sounds: 540  
 At which the universal host up-sent  
 A shout that tore Hell's concave, and beyond  
 Frighted the reign of Chaos and old Night.  
 All in a moment through the gloom were seen  
 Ten thousand banners rise into the air, 545  
 With orient colors waving; with them rose  
 A forest huge of spears; and thronging helms  
 Appeared, and serried shields in thick array  
 Of depth immeasurable. Anon they move  
 In perfect phalanx to the Dorian mood 550  
 Of flutes and soft recorders—such as raised  
 To highth of noblest temper heroes old  
 Arming to battle, and instead of rage  
 Deliberate valor breathed, firm and unmoved  
 With dread of death to flight or foul retreat; 555  
 Nor wanting power to mitigate and swage,  
 With solemn touches, troubled thoughts, and chase  
 Anguish and doubt and fear and sorrow and pain  
 From mortal or immortal minds. Thus they,  
 Breathing united force with fixed thought, 560  
 Moved on in silence to soft pipes that charmed  
 Their painful steps o'er the burnt soil; and now  
 Advanced in view they stand, a horrid front  
 Of dreadful length and dazzling arms, in guise  
 Of warriors old, with ordered spear and shield, 565  
 Awaiting what command their mighty chief

Had to impose. He through the armed files  
Darts his experienced eye, and soon traverse  
The whole battalion views—their order due,  
570 Their visages and stature as of gods;  
Their number last he sums. And now his heart  
Distends with pride, and hardening in his strength  
Glories; for never, since created man,  
Met such embodied force as, named with these,  
575 Could merit more than that small infantry  
Warred on by cranes: though all the giant brood  
Of Phlegra with the heroic race were joined  
That fought at Thebes and Ilium, on each side  
Mixed with auxiliar gods; and what resounds  
580 In fable or romance of Uther's son,  
Begirt with British and Armoric knights;  
And all who since, baptized or infidel,  
Jousted in Aspramont, or Montalban,  
Damasco, or Marocco, or Trebisond;  
585 Or whom Biserta sent from Afric shore

---

573.—*Since created man*; see Introduction, p. 60.

582-7.—Milton mentions in this passage some familiar names in the French and Italian Mediæval romances which tell of the conflicts between the Christians and the Saracens. Aspramont was near Nice; Montalban, in Languedoc; Damasco is Damascus; Trebisond was in Cappadocia; Biserta is near Tunis, and the allusion is to the invasion of Spain by the Moors; Fontarabia is in Spain, forty miles from the pass of Roncesvalles, where Charlemagne's twelve peers (but not Charlemagne himself) are said, in the *Song of Roland*, to have fallen in battle.

When Charlemain with all his peerage fell  
 By Fontarabbia. Thus far these beyond  
 Compare of mortal prowess, yet observed  
 Their dread commander. He, above the rest  
 In shape and gesture proudly eminent, 590  
 Stood like a tower; his form had yet not lost  
 All her original brightness, nor appeared  
 Less than Archangel ruined, and the excess  
 Of glory obscured: as when the sun new-risen  
 Looks through the horizontal misty air 595  
 Shorn of his beams, or from behind the moon,  
 In dim eclipse, disastrous twilight sheds  
 On half the nations, and with fear of change  
 Perplexes monarchs. Darkened so, yet shone  
 Above them all the Archangel; but his face 600  
 Deep scars of thunder had intrenched, and care  
 Sat on his faded cheek, but under brows  
 Of dauntless courage, and considerate pride  
 Waiting revenge. Cruel his eye, but cast  
 Signs of remorse and passion, to behold 605  
 The fellows of his crime, the followers rather  
 (Far other once beheld in bliss), condemned  
 Forever now to have their lot in pain;  
 Millions of Spirits for his fault amerced  
 Of Heaven, and from eternal splendors flung 610  
 For his revolt; yet faithful how they stood,  
 Their glory withered: as, when Heaven's fire

---

598-9.—Thomas Tomkyns, an official censor of the Press, at first took exception to these lines when Milton's manuscript was submitted to him.



Hath scathed the forest oaks or mountain pines,  
With singed top their stately growth, though bare,  
615 Stands on the blasted heath. He now prepared  
To speak; whereat their doubled ranks they bend  
From wing to wing, and half enclose him round  
With all his peers: attention held them mute.  
Thrice he assayed, and thrice, in spite of scorn,  
620 Tears, such as Angels weep, burst forth: at last  
Words interwove with sighs found out their way:—

‘O myriads of immortal Spirits! O Powers  
Matchless, but with the Almighty!—and that strife  
Was not inglorious, though the event was dire,  
625 As this place testifies, and this dire change,  
Hateful to utter. But what power of mind,  
Foreseeing or presaging, from the depth  
Of knowledge past or present, could have feared  
How such united force of gods, how such  
630 As stood like these, could ever know repulse?  
For who can yet believe, though after loss,  
That all these puissant legions, whose exile  
Hath emptied Heaven, shall fail to reascend,  
Self-raised, and repossess their native seat?  
635 For me, be witness all the host of Heaven,  
If counsels different, or dangers shunned  
By me, have lost our hopes. But he who reigns  
Monarch in Heaven, till then as one secure  
Sat on his throne, upheld by old repute,  
640 Consent or custom, and his regal state  
Put forth at full, but still his strength concealed;  
Which tempted our attempt, and wrought our fall.

Henceforth his might we know, and know our own  
 So as not either to provoke, or dread  
 New war provoked. Our better part remains 645  
 To work in close design, by fraud or guile,  
 What force effected not; that he no less  
 At length from us may find, who overcomes  
 † By force hath overcome but half his foe.  
 Space may produce new worlds; whereof so rife 650  
 There went a fame in Heaven that He ere long  
 Intended to create, and therein plant  
 A generation whom his choice regard  
 Should favor equal to the Sons of Heaven.  
 Thither, if but to pry, shall be perhaps 655  
 Our first eruption: thither or elsewhere;  
 For this infernal pit shall never hold  
 Celestial Spirits in bondage, nor the Abyss  
 Long under darkness cover. But these thoughts,  
 Full counsel must mature. Peace is despaired, 660  
 For who can think submission? War, then, war  
 Open or understood, must be resolved.  
 He spake; and, to confirm his words, out-flew  
 † Millions of flaming swords, drawn from the thighs  
 Of mighty Cherubim; the sudden blaze 665  
 Far round illumined Hell. Highly they raged  
 Against the Highest, and fierce with grasped arms  
 Clashed on their sounding shields the din of war,  
 Hurling defiance toward the vault of Heaven.  
 There stood a hill not far, whose grisly top 670  
 Belched fire and rolling smoke; the rest entire  
 Shone with a glossy scurf, undoubted sign

That in his womb was hid metallic ore,  
 The work of sulphur. Thither, winged with speed,  
 675 A numerous brigad hastened: as when bands  
 Of pioneers, with spade and pickaxe armed,  
 Forerun the royal camp, to trench a field,  
 Or cast a rampart. Mammon led them on,  
 Mammon, the least erected Spirit that fell  
 680 From Heaven, for even in Heaven his looks and  
       thoughts  
 Were always downward bent, admiring more  
 The riches of Heaven's pavement, trodden gold,  
 Than aught divine or holy else enjoyed  
 In vision beatific. By him first  
 685 Men also, and by his suggestion taught,  
 Ransacked the Centre, and with impious hands  
 Rifed the bowels of their mother Earth  
 For treasures better hid. Soon had his crew  
 Opened into the hill a spacious wound,  
 690 And digged out ribs of gold. Let none admire  
 That riches grow in Hell; that soil may best  
 Deserve the precious bane. And here let those  
 Who boast in mortal things, and wondering tell  
 Of Babel, and the works of Memphian kings,  
 695 Learn how their greatest monuments of fame,  
 And strength, and art, are easily outdone  
 By Spirits reprobate, and in an hour  
 What in an age they, with incessant toil

---

673-4.—All metals were believed in the Middle Ages to be generated from sulphur and mercury.

697.—*In an hour*; supply "is performed."

And hands innumerable, scarce perform.  
 Nigh on the plain, in many cells prepared, 700  
 That underneath had veins of liquid fire  
 Sluiced from the lake, a second multitude  
 With wondrous art founded the massy ore,  
 Severing each kind, and scummed the bullion dross.  
 A third as soon had formed within the ground 705  
 A various mould, and from the boiling cells  
 By strange conveyance filled each hollow nook:  
 As in an organ, from one blast of wind,  
 To many a row of pipes the sound-board breathes.  
 Anon out of the earth a fabric huge 710  
 Rose like an exhalation, with the sound  
 Of dulcet symphonies and voices sweet—  
 Built like a temple, where pilasters round  
 Were set, and Doric pillars overlaid  
 With golden architrave; nor did there want 715  
 Cornice or frieze, with bossy sculptures graven:  
 The roof was fretted gold. Not Babylon,  
 Nor great Alcairo, such magnificence  
 Equalled in all their glories, to enshrine  
 Belus or Serapis their gods, or seat 720  
 Their kings, when Egypt with Assyria strove  
 In wealth and luxury. The ascending pile  
 Stood fixed her stately highth, and straight the  
 doors,

---

703.—The second edition reads *found out* in place of *founded*.

723.—*Stood fixed her stately highth*; see Introduction, p. 60.

Opening their brazen folds, discover, wide  
725 Within, her ample spaces o'er the smooth  
And level pavement: from the arched roof,  
Pendent by subtle magic, many a row  
Of starry lamps and blazing cressets, fed  
With naphtha and asphaltus, yielded light  
730 As from a sky. The hasty multitude  
Admiring entered, and the work some praise,  
And some the architect. His hand was known  
In Heaven by many a towered structure high,  
Where sceptred Angels held their residence,  
735 And sat as Princes, whom the supreme King  
Exalted to such power, and gave to rule,  
Each in his Hierarchy, the Orders bright.  
Nor was his name unheard or unadored  
In ancient Greece; and in Ausonian land  
740 Men called him Mulciber; and how he fell  
From Heaven they fabled, thrown by angry Jove  
Sheer o'er the crystal battlements: from morn  
To noon he fell, from noon to dewy eve,  
A summer's day; and with the setting sun  
745 Dropt from the zenith, like a falling star,  
On Lemnos, the Ægæan isle. Thus they relate,  
Erring; for he with this rebellious rout  
Fell long before; nor aught availed him now  
To have built in Heaven high towers; nor did he  
scape  
750 By all his engines, but was headlong sent  
With his industrious crew to build in Hell.  
Meanwhile the winged haralds, by command

Of sovran power, with awful ceremony  
 And trumpet's sound, throughout the host pro-  
 claim

A solemn council forthwith to be held 755

At Pandemonium, the high capital

Of Satan and his peers. Their summons called

From every band and squared regiment

By place or choice the worthiest; they anon

With hundreds and with thousands trooping came 760

Attended. All access was thronged, the gates

And porches wide, but chief the spacious hall

(Though like a covered field, where champions bold

Wont ride in armed, and at the Soldan's chair

Defied the best of Panim chivalry 765

To mortal combat, or career with lance)

Thick swarmed, both on the ground and in the air,

Brushed with the hiss of rustling wings. As bees

In spring-time, when the Sun with Taurus rides,

Pour forth their populous youth about the hive 770

In clusters; they among fresh dews and flowers

Fly to and fro, or on the smoothed plank,

The suburb of their straw-built citadel,

New rubbed with balm, expatiate and confer

Their state-affairs. So thick the aery crowd 775

Swarmed and were straightened; till, the signal

given,

Behold a wonder! they but now who seemed

In bigness to surpass Earth's giant sons,

Now less than smallest dwarfs, in narrow room

Throng numberless, like that pygmean race 780

Beyond the Indian mount; or faery elves,  
Whose midnight revels, by a forest-side  
Or fountain, some belated peasant sees,  
Or dreams he sees, while overhead the Moon  
785 Sits arbitress, and near to the Earth  
Wheels her pale course; they, on their mirth and  
    dance  
Intent, with jocund music charm his ear;  
At once with joy and fear his heart rebounds.  
Thus incorporeal Spirits to smallest forms  
790 Reduced their shapes immense, and were at large,  
Though without number still, amidst the hall  
Of that infernal court. But far within,  
And in their own dimensions like themselves,  
The great Seraphic Lords and Cherubim  
795 In close recess and secret conclave sat,  
A thousand demi-gods on golden seats,  
Frequent and full. After short silence then,  
And summons read, the great consult began.





PARADISE LOST

BOOK II

## THE ARGUMENT

THE consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven: some advise it, others dissuade. A third proposal is preferred, mentioned before by Satan, to search the truth of that prophecy or tradition in Heaven concerning another world, and another kind of creature, equal, or not much inferior, to themselves, about this time to be created. Their doubt who shall be sent on this difficult search: Satan, their chief, undertakes alone the voyage; is honored and applauded. The council thus ended, the rest betake them several ways and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell-gates, finds them shut, and who sat there to guard them; by whom at length they are opened, and discover to him the great gulf between Hell and Heaven; with what difficulty he passes through, directed by Chaos, the Power of that place, to the sight of this new World which he sought.

## BOOK II

HIGH on a throne of royal state, which far  
Outshone the wealth of Ormus and of Ind,  
Or where the gorgeous East with richest hand  
Showers on her kings barbaric pearl and gold,  
5 Satan exalted sat, by merit raised  
To that bad eminence; and, from despair  
Thus high uplifted beyond hope, aspires  
Beyond thus high, insatiate to pursue  
Vain war with Heaven; and, by success untaught,  
10 His proud imaginations thus displayed:—  
    Powers and Dominions, Deities of Heaven!  
For since no deep within her gulf can hold  
Immortal vigor, though oppressed and fallen,  
I give not Heaven for lost: from this descent  
15 Celestial Virtues rising will appear  
More glorious and more dread than from no fall,  
And trust themselves to fear no second fate.  
Me though just right, and the fixed laws of Heaven,  
Did first create your leader, next, free choice,  
20 With what besides, in counsel or in fight,  
Hath been achieved of merit, yet this loss,  
Thus far at least recovered, hath much more  
Established in a safe unenvied throne,  
Yielded with full consent. The happier state  
25 In Heaven, which follows dignity, might draw

---

14.—*Give not* . . . *for*=do not regard as.

Envy from each inferior; but who here  
 Will envy whom the highest place exposes  
 Foremost to stand against the Thunderer's aim  
 Your bulwark, and condemns to greatest share  
 Of endless pain? Where there is then no good 30  
 For which to strive, no strife can grow up there  
 From faction; for none sure will claim in Hell  
 Precedence, none whose portion is so small  
 Of present pain that with ambitious mind  
 Will covet more. With this advantage then 35  
 To union, and firm faith, and firm accord,  
 More than can be in Heaven, we now return  
 To claim our just inheritance of old,  
 Surer to prosper than prosperity  
 Could have assured us; and by what best way, 40  
 Whether of open war or covert guile,  
 We now debate; who can advise may speak.'

He ceased; and next him Moloch, sceptred king,  
 Stood up, the strongest and the fiercest Spirit  
 That fought in Heaven, now fiercer by despair. 45  
 His trust was with the Eternal to be deemed  
 Equal in strength, and rather than be less  
 Cared not to be at all; with that care lost  
 Went all his fear: of God, or Hell, or worse,  
 He recked not, and these words thereafter spake:— 50  
 'My sentence is for open war. Of wiles,  
 More unexpert, I boast not: them let those

---

47-9.—“Rather than be less, he ceased to care to exist. That care for existence once lost, he ceased to fear annihilation.”

Contrive who need, or when they need; not now.  
For while they sit contriving, shall the rest—  
55 Millions that stand in arms, and longing wait  
The signal to ascend—sit lingering here,  
Heaven's fugitives, and for their dwelling-place  
Accept this dark opprobrious den of shame,  
The prison of his tyranny who reigns  
60 By our delay? No! let us rather choose,  
Armed with Hell-flames and fury, all at once  
O'er Heaven's high towers to force resistless way,  
Turning our tortures into horrid arms  
Against the Torturer; when to meet the noise  
65 Of his almighty engine he shall hear  
Infernal thunder, and for lightning see  
Black fire and horror shot with equal rage  
Among his Angels, and his throne itself  
Mixed with Tartarean sulphur and strange fire,  
70 His own invented torments. But perhaps  
The way seems difficult and steep to scale  
With upright wing against a higher foe.  
Let such bethink them, if the sleepy drench  
Of that forgetful lake benumb not still,  
75 That in our proper motion we ascend  
Up to our native seat; descent and fall  
To us is adverse. Who but felt of late,  
When the fierce foe hung on our broken rear  
Insulting, and pursued us through the deep,  
80 With what compulsion and laborious flight  
We sunk thus low? The ascent is easy then;  
The event is feared: should we again provoke

Our stronger, some worse way his wrath may find  
 To our destruction—if there be in Hell  
 Fear to be worse destroyed! What can be worse <sup>85</sup>  
 Than to dwell here, driven out from bliss, con-  
 demned

In this abhorred deep to utter woe;  
 Where pain of unextinguishable fire  
 Must exercise us, without hope of end,  
 The vassals of his anger, when the scourge <sup>90</sup>  
 Inexorably, and the torturing hour,  
 Calls us to penance? More destroyed than thus,  
 We should be quite abolished, and expire.  
 What fear we then? what doubt we to incense  
 His utmost ire? which, to the highth enraged, <sup>95</sup>  
 Will either quite consume us, and reduce  
 To nothing this essential—happier far  
 Than miserable to have eternal being!—  
 Or if our substance be indeed divine,  
 And cannot cease to be, we are at worst <sup>100</sup>  
 On this side nothing; and by proof we feel  
 Our power sufficient to disturb his Heaven,  
 And with perpetual inroads to alarm,  
 Though inaccessible, his fatal throne:  
 Which, if not victory, is yet revenge.’ <sup>105</sup>

He ended frowning, and his look denounced

---

100-1.—*At worst On this side nothing*; “as badly off as we can be without suffering annihilation.” Some editors set off “at worst” between commas, and interpret: “To whatever extremities we may be reduced, we are bound, at any rate, to escape annihilation.”

Desperate revenge, and battle dangerous  
To less than gods. On the other side up rose  
Belial, in act more graceful and humane;  
110 A fairer person lost not Heaven; he seemed  
For dignity composed, and high exploit.  
But all was false and hollow; though his tongue  
Dropt manna, and could make the worse appear  
The better reason, to perplex and dash  
115 Maturest counsels: for his thoughts were low;  
To vice industrious, but to nobler deeds  
Timorous and slothful; yet he pleased the ear:  
And with persuasive accent thus began:—  
‘I should be much for open war, O Peers,  
120 As not behind in hate, if what was urged  
Main reason to persuade immediate war  
Did not dissuade me most, and seem to cast  
Ominous conjecture on the whole success;  
When he who most excels in fact of arms,  
125 In what he counsels and in what excels  
Mistrustful, grounds his courage on despair  
And utter dissolution, as the scope  
Of all his aim, after some dire revenge.  
First, what revenge? The towers of Heaven are  
filled  
130 With armed watch, that render all access  
Impregnable: oft on the bordering deep  
Encamp their legions, or with obscure wing  
Scout far and wide into the realm of Night,  
Scorning surprise. Or could we break our way  
135 By force, and at our heels all Hell should rise

With blackest insurrection, to confound  
 Heaven's purest light, yet our great Enemy,  
 All incorruptible, would on his throne  
 Sit unpolluted, and the ethereal mould,  
 Incapable of stain, would soon expel 140  
 Her mischief, and purge off the baser fire,  
 Victorious. Thus repulsed, our final hope  
 Is flat despair: we must exasperate  
 The Almighty Victor to spend all his rage;  
 And that must end us, that must be our cure— 145  
 To be no more. Sad cure! for who would lose,  
 Though full of pain, this intellectual being,  
 Those thoughts that wander through eternity,  
 To perish rather, swallowed up and lost  
 In the wide womb of uncreated Night, 150  
 Devoid of sense and motion? And who knows,  
 Let this be good, whether our angry foe  
 Can give it, or will ever? How he can  
 Is doubtful; that he never will is sure.  
 Will he, so wise, let loose at once his ire, 155  
 Belike through impotence, or unaware,  
 To give his enemies their wish, and end  
 Them in his anger, whom his anger saves  
 To punish endless? "Wherefore cease we then?"  
 Say they who counsel war; "we are decreed, 160  
 Reserved, and destined to eternal woe;  
 Whatever doing, what can we suffer more,  
 What can we suffer worse?" Is this then worst,  
 Thus sitting, thus consulting, thus in arms?

---

152. — *Let this be good; granting this to be a good thing.*



165 What when we fled amain, pursued and struck  
With Heaven's afflicting thunder, and besought  
The Deep to shelter us? this Hell then seemed  
A refuge from those wounds. Or when we lay  
Chained on the burning lake? that sure was worse.  
170 What if the breath that kindled those grim fires,  
Awaked, should blow them into sevenfold rage,  
And plunge us in the flames? or from above  
Should intermitted vengeance arm again  
His red right hand to plague us? What if all  
175 Her stores were opened, and this firmament  
Of Hell should spout her cataracts of fire,  
Impendent horrors, threatening hideous fall  
One day upon our heads; while we perhaps  
Designing or exhorting glorious war,  
180 Caught in a fiery tempest, shall be hurled,  
Each on his rock transfixed, the sport and prey  
Of racking whirlwinds, or forever sunk  
Under yon boiling ocean, wrapt in chains;  
There to converse with everlasting groans,  
185 Unrespited, unpitied, unreprieved,  
Ages of hopeless end! This would be worse.  
War therefore, open or concealed, alike  
My voice dissuades: for what can force or guile  
With him, or who deceive his mind, whose eye  
190 Views all things at one view? He from Heaven's  
highth  
All these our motions vain sees and derides;  
Not more almighty to resist our might

---

188.—Supply "avail" after *guile*.

Than wise to frustrate all our plots and wiles.  
 Shall we then live thus vile, the race of Heaven  
 Thus trampled, thus expelled to suffer here 195  
 Chains and these torments? Better these than  
       worse,

By my advice; since fate inevitable  
 Subdues us, and omnipotent decree,  
 The Victor's will. To suffer, as to do,  
 Our strength is equal, nor the law unjust 200  
 That so ordains: this was at first resolved,  
 If we were wise, against so great a foe  
 Contending, and so doubtful what might fall.  
 I laugh, when those who at the spear are bold  
 And venturous, if that fail them, shrink, and fear 205  
 What yet they know must follow—to endure  
 Exile, or ignominy, or bonds, or pain,  
 The sentence of their conqueror. This is now  
 Our doom; which if we can sustain and bear,  
 Our Supreme Foe in time may much remit 210  
 His anger, and perhaps, thus far removed,  
 Not mind us not offending, satisfied  
 With what is punished; whence these raging  
       fires

Will slacken, if his breath stir not their flames.  
 Our purer essence then will overcome 215  
 Their noxious vapor, or, inured, not feel;  
 Or, changed at length, and to the place conformed  
 In temper and in nature, will receive

---

201-2.—“All of us who were wise made up our minds  
 to this in the first place.”

Familiar the fierce heat; and, void of pain,  
 220 'This horror will grow mild, this darkness light;  
 Besides what hope the never-ending flight  
 Of future days may bring, what chance, what  
       change

Worth waiting,—since our present lot appears  
 For happy though but ill, for ill not worst,  
 225 If we procure not to ourselves more woe.'

Thus Belial, with words clothed in reason's garb,  
 Counsell'd ignoble ease, and peaceful sloth,  
 Not peace; and after him thus Mammon spake:—

'Either to disenthroned the King of Heaven  
 230 We war, if war be best, or to regain  
 Our own right lost. Him to unthroned we then  
 May hope, when everlasting Fate shall yield  
 To fickle Chance, and Chaos judge the strife.  
 The former, vain to hope, argues as vain  
 235 The latter; for what place can be for us  
 Within Heaven's bound, unless Heaven's Lord  
       Supreme

We overpower? Suppose he should relent,  
 And publish grace to all, on promise made  
 Of new subjection; with what eyes could we  
 240 Stand in his presence, humble, and receive  
 Strict laws imposed, to celebrate his throne

220.—*Light*; probably a noun, rather than an adjective.

224.—“From the point of view of happiness, but wretched; yet from the point of view of wretchedness, not the worst possible.”

With warbled hymns, and to his Godhead sing  
 Forced Halleluiahs; while he lordly sits  
 Our envied sovran, and his altar breathes  
 Ambrosial odors and ambrosial flowers, 245  
 Our servile offerings? This must be our task  
 In Heaven, this our delight. How wearisome  
 Eternity so spent in worship paid  
 To whom we hate! Let us not then pursue—  
 By force impossible, by leave obtained 250  
 Unacceptable—though in Heaven, our state  
 Of splendid vassalage; but rather seek  
 Our own good from ourselves, and from our own  
 Live to ourselves, though in this vast recess,  
 Free, and to none accountable, preferring 255  
 Hard liberty before the easy yoke  
 Of servile pomp. Our greatness will appear  
 Then most conspicuous, when great things of small,  
 Useful of hurtful, prosperous of adverse,  
 We can create, and in what place so'er 260  
 Thrive under evil, and work ease out of pain  
 Through labor and endurance. This deep world  
 Of darkness do we dread? How oft amidst  
 Thick clouds and dark doth Heaven's all-ruling  
 Sire  
 Choose to reside, his glory unobscured, 265  
 And with the majesty of darkness round  
 Covers his throne, from whence deep thunders roar,  
 Mustering their rage, and Heaven resembles Hell!  
 As he our darkness, cannot we his light  
 Imitate when we please? This desert soil 270

Wants not her hidden lustre, gems and gold;  
 Nor want we skill or art, from whence to raise  
 Magnificence; and what can Heaven show more?  
 Our torments also may in length of time  
 275 Become our elements, these piercing fires  
 As soft as now severe, our temper changed  
 Into their temper; which must needs remove  
 The sensible of pain. All things invite  
 To peaceful counsels, and the settled state  
 280 Of order, how in safety best we may  
 Compose our present evils, with regard  
 Of what we are and where, dismissing quite  
 All thoughts of war. Ye have what I advise.'

He scarce had finished, when such murmur filled  
 285 The assembly, as when hollow rocks retain 5  
 The sound of blustering winds, which all night  
 long  
 Had roused the sea, now with hoarse cadence lull  
 Seafaring men o'erwatched, whose bark by chance,  
 Or pinnace, anchors in a craggy bay  
 290 After the tempest: such applause was heard  
 As Mammon ended, and his sentence pleased,  
 Advising peace; for such another field  
 They dreaded worse than Hell; so much the fear  
 Of thunder and the sword of Michaël  
 295 Wrought still within them; and no less desire  
 To found this nether empire, which might rise,  
 By policy, and long process of time,  
 In emulation opposite to Heaven.

---

282.—The second edition reads *were* for *where*.

Which when Beëlzebub perceived, than whom,  
 Satan except, none higher sat, with grave 300  
 Aspect he rose, and in his rising seemed  
 A pillar of state; deep on his front engraven  
 Deliberation sat and public care;  
 And princely counsel in his face yet shone,  
 Majestic, though in ruin. Sage he stood, 305  
 With Atlantean shoulders fit to bear  
 The weight of mightiest monarchies; his look  
 Drew audience and attention still as night  
 Or summer's noontide air, while thus he spake:—  
     'Thrones and Imperial Powers, Offspring of 310  
         Heaven,  
 Ethereal Virtues! or these titles now  
 Must we renounce, and, changing style, be called  
 Princes of Hell? for so the popular vote  
 Inclines—here to continue, and build up here  
 A growing empire; doubtless! while we dream, 315  
 And know not that the King of Heaven hath  
         doomed  
 This place our dungeon—not our safe retreat  
 Beyond his potent arm, to live exempt  
 From Heaven's high jurisdiction, in new league  
 Banded against his throne, but to remain 320  
 In strictest bondage, though thus far removed,  
 Under the inevitable curb, reserved

---

302.—A *pillar of state*; probably in the sense of the Ciceronian *columen reipublicæ* (*Sest. 8, 19*), and of the Shakspearean "pillars of the state" (*II Hen. VI, I, i, 75*), rather than of "stately pillar."

His captive multitude. For he, be sure,  
In highth or depth, still first and last will reign  
325 Sole king, and of his kingdom lose no part  
By our revolt, but over Hell extend  
His empire, and with iron sceptre rule  
Us here, as with his golden those in Heaven.  
What sit we then projecting peace and war?  
330 War hath determined us, and foiled with loss  
Irreparable; terms of peace yet none  
Vouchsafed or sought; for what peace will be given  
To us enslaved, but custody severe,  
And stripes, and arbitrary punishment  
335 Inflicted? and what peace can we return,  
But, to our power, hostility and hate,  
Untamed reluctance, and revenge, though slow,  
Yet ever plotting how the Conqueror least  
May reap his conquest, and may least rejoice  
340 In doing what we most in suffering feel?  
Nor will occasion want, nor shall we need  
With dangerous expedition to invade  
Heaven, whose high walls fear no assault or siege,  
Or ambush from the Deep. What if we find  
345 Some easier enterprise? There is a place  
(If ancient and prophetic fame in Heaven  
Err not), another World, the happy seat  
Of some new race called Man, about this time  
To be created like to us, though less

---

336.—*To our power*; to the best of our ability. Note the striking phraseology (What *peace* . . . But . . . *hostility* and *hate*), and compare ll. 678-9.

In power and excellence, but favored more 350  
 Of him who rules above; so was his will  
 Pronounced among the gods, and by an oath  
 That shook Heaven's whole circumference, con-  
 firmed.

Thither let us bend all our thoughts, to learn  
 What creatures there inhabit, of what mould 355  
 Or substance, how endued, and what their power,  
 And where their weakness: how attempted best,  
 By force or subtlety. Though Heaven be shut,  
 And Heaven's high Arbitrator sit secure  
 In his own strength, this place may lie exposed, 360  
 The utmost border of his kingdom, left  
 To their defence who hold it; here, perhaps,  
 Some advantageous act may be achieved  
 By sudden onset: either with Hell-fire  
 To waste his whole creation, or possess 365  
 All as our own, and drive, as we are driven,  
 The puny habitants; or if not drive,  
 Seduce them to our party, that their God  
 May prove their foe, and with repenting hand  
 Abolish his own works. This would surpass 370  
 Common revenge, and interrupt his joy  
 In our confusion, and our joy upraise  
 In his disturbance; when his darling Sons,  
 Hurl'd headlong to partake with us, shall curse  
 Their frail original, and faded bliss— 375

---

351-3.—Here as often, Milton applies to Scriptural matters the terminology of classical mythology. *Gods* must mean "angels." Cf i, 116; i, 148; ii, 391. The allusion to the nod of Jove that shakes Olympus, is obvious. See *Iliad*, i, 528 ff.



Faded so soon! Advise if this be worth  
 Attempting, or to sit in darkness here  
 Hatching vain empires.' Thus Beëlzebub  
 Pleaded his devilish counsel, first devised  
 380 By Satan, and in part proposed; for whence,  
 But from the author of all ill, could spring  
 So deep a malice, to confound the race  
 Of Mankind in one root, and Earth with Hell  
 To mingle and involve, done all to spite  
 385 The great Creator? But their spite still serves  
 His glory to augment. The bold design  
 Pleas'd highly those infernal States, and joy  
 Sparkled in all their eyes; with full assent  
 They vote: whereat his speech he thus renews:—  
 390 'Well have ye judged, well ended long debate,  
 Synod of gods! and, like to what ye are,  
 Great things resolved; which from the lowest deep  
 Will once more lift us up, in spite of fate,  
 Nearer our ancient seat—perhaps in view  
 395 Of those bright confines, whence, with neighboring  
       arms  
 And opportune excursion, we may chance  
 Re-enter Heaven; or else in some mild zone  
 Dwell not unvisited of Heaven's fair light,  
 Secure, and at the brightening orient beam  
 400 Purge off this gloom; the soft delicious air,  
 To heal the scar of these corrosive fires,  
 Shall breathe her balm. But first, whom shall we  
       send  
 In search of this new world? whom shall we find

Sufficient? who shall tempt with wandering feet  
 The dark, unbottomed, infinite Abyss, 405  
 And through the palpable obscure find out  
 His uncouth way, or spread his aery flight,  
 Upborne, with indefatigable wings  
 Over the vast abrupt, ere he arrive  
 The happy isle? What strength, what art, can then 410  
 Suffice, or what evasion bear him safe  
 Through the strict senteries and stations thick  
 Of Angels watching round? Here he had need  
 All circumspection, and we now no less  
 Choice in our suffrage; for on whom we send, 415  
 The weight of all, and our last hope, relies.'

This said, he sat; and expectation held  
 His look suspense, awaiting who appeared  
 To second, or oppose, or undertake  
 The perilous attempt; but all sat mute, 420  
 Pondering the danger with deep thoughts; and each  
 In other's countenance read his own dismay,  
 Astonished. None among the choice and prime  
 Of those Heaven-warring champions could be found  
 So hardy as to proffer or accept, 425  
 Alone, the dreadful voyage; till at last  
 Satan, whom now transcendent glory raised  
 Above his fellows, with monarchal pride  
 Conscious of highest worth, unmoved thus spake:—  
 'O Progeny of Heaven! Empyreal Thrones! 430  
 With reason hath deep silence and demur  
 Seized us, though undismayed. Long is the way  
 And hard, that out of Hell leads up to Light;

Our prison strong, this huge convex of fire,  
 435 Outrageous to devour, immures us round  
 Ninefold; and gates of burning adamant,  
 Barred over us, prohibit all egress.  
 These passed, if any pass, the void profound  
 Of unessential Night receives him next,  
 440 Wide-gaping, and with utter loss of being  
 Threatens him, plunged in that abortive gulf.  
 If thence he scape into whatever world,  
 Or unknown region, what remains him less  
 Than unknown dangers and as hard escape?  
 445 But I should ill become this throne, O Peers,  
 And this imperial sovranity, adorned  
 With splendor, armed with power, if aught pro-  
     posed  
 And judged of public moment, in the shape  
 Of difficulty or danger, could deter  
 450 Me from attempting. Wherefore do I assume  
 These royalties, and not refuse to reign,  
 Refusing to accept as great a share  
 Of hazard as of honor, due alike  
 To him who reigns, and so much to him due  
 455 Of hazard more, as he above the rest  
 High honored sits? Go therefore, mighty Powers,  
 Terror of Heaven, though fallen; intend at home,

---

438.—*Profound* is the noun, Cf. Lucretius, i, 1101, *inane profundum*. Cf. also l. 980; and l. 829, where *void* may be the adjective, and *immense* (Lat. *immensum*) the noun.

452.—*Refusing*; if I refuse.

While here shall be our home, what best may ease  
 The present misery, and render Hell  
 More tolerable; if there be cure or charm 460  
 To respite, or deceive, or slack the pain  
 Of this ill mansion; intermit no watch  
 Against a wakeful foe, while I abroad  
 Through all the coasts of dark destruction seek  
 Deliverance for us all: this enterprise 465  
 None shall partake with me.' Thus saying, rose  
 The Monarch, and prevented all reply;  
 Prudent, lest, from his resolution raised,  
 Others among the chief might offer now  
 (Certain to be refused) what erst they feared, 470  
 And, so refused, might in opinion stand  
 His rivals, winning cheap the high repute  
 Which he through hazard huge must earn. But they  
 Dreaded not more the adventure than his voice  
 Forbidding; and at once with him they rose; 475  
 The rising all at once was as the sound  
 Of thunder heard remote. Towards him they bend  
 With awful reverence prone; and as a god  
 Extol him equal to the Highest in Heaven.  
 Nor failed they to express how much they praised 480  
 That for the general safety he despised  
 His own; for neither do the Spirits damned

---

468-9.—“Lest others high in authority, encouraged by his resolution, might offer.”

482-5.—“Not even devils are void of all good qualities, so no bad man need pride himself on any virtuous deed he may have performed from selfish motives.”

Lose all their virtue,—lest bad men should boast  
Their specious deeds on Earth, which glory excites,  
485 Or close ambition varnished o'er with zeal.

Thus they their doubtful consultations dark  
Ended, rejoicing in their matchless Chief;  
As when from the mountain-tops the dusky clouds  
Ascending, while the North-wind sleeps, o'erspread  
490 Heaven's cheerful face, the louring element  
Scowls o'er the darkened landskip snow or shower;  
If chance the radiant sun with farewell sweet  
Extend his evening beam, the fields revive,  
The birds their notes renew, and bleating herds  
495 Attest their joy, that hill and valley rings.  
O shame to men! Devil with devil damned  
Firm concord holds; men only disagree  
Of creatures rational, though under hope  
Of heavenly grace; and, God proclaiming peace,  
500 Yet live in hatred, enmity, and strife  
Among themselves, and levy cruel wars,  
Wasting the Earth, each other to destroy:  
As if (which might induce us to accord)  
Man had not hellish foes enow besides,  
505 That day and night for his destruction wait!

The Stygian council thus dissolved; and forth  
In order came the grand Infernal Peers;  
Midst came their mighty Paramount, and seemed  
Alone the antagonist of Heaven, nor less  
510 Than Hell's dread Emperor, with pomp supreme,  
And god-like imitated state; him round  
A globe of fiery Seraphim enclosed

With bright emblazonry, and horrent arms,  
 Then of their session ended they bid cry  
 With trumpet's regal sound the great result: 515  
 Toward the four winds four speedy Cherubim  
 Put to their mouths the sounding alchymy,  
 By harald's voice explained; the hollow Abyss  
 Heard far and wide, and all the host of Hell  
 With deafening shout returned them loud acclaim. 520  
 Thence more at ease their minds, and somewhat  
 raised

By false presumptuous hope, the ranged powers  
 Disband; and, wandering, each his several way  
 Pursues, as inclination or sad choice  
 Leads him perplexed, where he may likeliest find 525  
 Truce to his restless thoughts, and entertain  
 The irksome hours, till his great Chief return.  
 Part on the plain, or in the air sublime,  
 Upon the wing or in swift race contend,  
 As at the Olympian games or Pythian fields; 530  
 Part curb their fiery steeds, or shun the goal  
 With rapid wheels, or fronted brigads form:  
 As when, to warn proud cities, war appears

---

533.—Macmillan quotes Josephus, who says that when Jerusalem was about to be taken by Titus, "before sunset chariots were seen in the air, and troops of soldiers in their armour running about among the clouds and besieging cities." (*Jewish War*, Bk. VI, ch. V, Bohn ed., v, 106.) See also Shakspeare's *Julius Caesar*, II, ii 19-23. In ll. 708-11, Milton alludes to the common belief in the portentous significance of comets.

Waged in the troubled sky, and armies rush  
535 To battle in the clouds; before each van  
Prick forth the aery knights, and couch their  
spears,  
Till thickest legions close; with feats of arms  
From either end of Heaven the welkin burns.  
Others, with vast Typhœan rage more fell,  
540 Rend up both rocks and hills, and ride the air  
In whirlwind; Hell scarce holds the wild uproar:  
As when Alcides, from Æchalia crowned  
With conquest, felt the envenomed robe, and tore  
Through pain up by the roots Thessalian pines,  
545 And Lichas from the top of Æta threw  
Into the Euboic sea. Others, more mild,  
Retreated in a silent valley,\*sing  
With notes angelical to many a harp  
Their own heroic deeds and hapless fall  
550 By doom of battle; and complain that Fate  
Free Virtue should enthrall to Force or Chance.  
Their song was partial, but the harmony  
(What could it less when Spirits immortal sing?)  
Suspended Hell, and took with ravishment  
555 The thronging audience. In discourse more sweet  
(For eloquence the soul, song charms the sense)  
Others apart sat on a hill retired,  
In thoughts more elevate, and reasoned high

---

557.—Milton here appears to ridicule the Schoolmen's endless discussions of the freedom of the human will, though elsewhere he treats the matter seriously. See, for example, Bk. iii, 96-128.

Of providence, foreknowledge, will, and fate,  
 Fixed fate, free will, foreknowledge absolute; 560  
 And found no end, in wandering mazes lost.  
 Of good and evil much they argued then,  
 Of happiness and final misery,  
 Passion and apathy, and glory and shame,  
 Vain wisdom all, and false philosophy!— 565  
 Yet with a pleasing sorcery could charm  
 Pain for a while or anguish, and excite  
 Fallacious hope, or arm the obdured breast  
 With stubborn patience as with triple steel.  
 Another part, in squadrons and gross bands, 570  
 On bold adventure to discover wide  
 That dismal world, if any clime perhaps  
 Might yield them easier habitation, bend  
 Four ways their flying march, along the banks  
 Of four infernal rivers that disgorge 575  
 Into the burning lake their baleful streams:  
 Abhorred Styx, the flood of deadly hate;  
 Sad Acheron of sorrow, black and deep;  
 Cocytus, named of lamentation loud  
 Heard on the rueful stream; fierce Phlegethon, 580  
 Whose waves of torrent fire inflame with rage.  
 Far off from these a slow and silent stream,  
 Lethe, the river of oblivion, rolls  
 Her watery labyrinth, whereof who drinks  
 Forthwith his former state and being forgets, 585  
 Forgets both joy and grief, pleasure and pain.

---

559-60.—Milton often heightens his effects by skillful repetition. Cf. ll. 599, 1021-2.



Beyond this flood a frozen continent  
Lies dark and wild, beat with perpetual storms  
Of whirlwind and dire hail, which on firm land  
590 Thaws not, but gathers heap, and ruin seems  
Of ancient pile; all else deep snow and ice,  
A gulf profound as that Serbonian bog  
Betwixt Damiatra and Mount Casius old,  
Where armies whole have sunk: the parching air  
595 Burns froze, and cold performs the effect of fire.  
Thither, by harpy-footed Furies haled,  
At certain revolutions all the damned  
Are brought; and feel by turns the bitter change  
Of fierce extremes, extremes by change more fierce,  
600 From beds of raging fire to starve in ice  
Their soft ethereal warmth, and there to pine  
Immovable, infixed, and frozen round  
Periods of time; thence hurried back to fire.  
They ferry over this Lethean sound  
605 Both to and fro, their sorrow to augment,  
And wish and struggle, as they pass to reach  
The tempting stream, with one small drop to lose  
In sweet forgetfulness all pain and woe,  
All in one moment, and so near the brink;  
610 But Fate withstands, and, to oppose the attempt  
Medusa with Gorgonian terror guards  
The ford, and of itself the water flies  
All taste of living wight, as once it fled  
The lip of Tantalus. Thus roving on  
615 In confused march forlorn, the adventurous bands,  
With shuddering horror pale, and eyes aghast,

Viewed first their lamentable lot, and found  
 No rest. Through many a dark and dreary vale  
 They passed, and many a region dolorous,  
 O'er many a frozen, many a fiery Alp, 620  
 Rocks, caves, lakes, fens, bogs, dens, and shades of  
 death—

A universe of death, which God by curse  
 Created evil, for evil only good;  
 Where all life dies, death lives, and Nature breeds,  
 Perverse, all monstrous, all prodigious things, 625  
 Abominable, inutterable, and worse  
 Than fables yet have feigned, or fear conceived,  
 Gorgons, and Hydras, and Chimæras dire.

Meanwhile the Adversary of God and Man,  
 Satan, with thoughts inflamed of highest design, 630  
 Puts on swift wings, and toward the gates of Hell  
 Explores his solitary flight; sometimes  
 He scours the right hand coast, sometimes the left;  
 Now shaves with level wing the deep, then soars  
 Up to the fiery concave towering high. 635  
 As when far off at sea a fleet descried  
 Hangs in the clouds, by equinoctial winds  
 Close sailing from Bengala, or the isles  
 Of Ternate and Tidore, whence merchants bring  
 Their spicy drugs; they on the trading flood, 640  
 Through the wide Ethiopian to the Cape,

---

623.—*Good*; serviceable.

636-43.—Satan is compared to a compact (“close sailing”) fleet driven by the trade-winds (“equinoctial winds,” “trading flood”) through the Indian Ocean (“wide Ethiopian”)—a fleet so far away that it appears to hang in the clouds.

Ply stemming nightly toward the pole: so seemed  
Far off the flying Fiend. At last appear  
Hell-bounds, high reaching to the horrid roof,  
645 And thrice threefold the gates; three folds were brass,  
Three iron, three of adamantine rock  
Impenetrable, impaled with circling fire,  
Yet unconsumed. Before the gates there sat  
On either side a formidable Shape.  
650 The one seemed woman to the waist, and fair,  
But ended foul in many a scaly fold  
Voluminous and vast, a serpent armed  
With mortal sting. About her middle round  
A cry of Hell-hounds never-ceasing barked  
655 With wide Cerberean mouths full loud, and rung  
A hideous peal; yet, when they list, would creep  
If aught disturbed their noise, into her womb,  
And kennel there, yet there still barked and howled  
Within unseen. Far less abhorred than these  
660 Vexed Scylla, bathing in the sea that parts  
Calabria from the hoarse Trinacrian shore;  
Nor uglier follow the night hag, when, called  
In secret, riding through the air she comes,  
Lured with the smell of infant blood, to dance

---

662-6.—It is not necessary to suppose that Milton had in mind any individual "night-hag," though it is possible that Hecate is meant. The partiality of witches for "infant blood" is well known. Lapland sorcerers were famous all over Europe. It was believed that eclipses could be caused by magic (cf. i, 785-6). Conversely, a time of eclipse was particularly favorable to sorcery.

With Lapland witches, while the laboring moon 665  
 Eclipses at their charms. The other Shape—  
 If shape it might be called that shape had none  
 Distinguishable in member, joint, or limb;  
 Or substance might be called that shadow seemed,  
 For each seemed either—black it stood as Night, 670  
 Fierce as ten Furies, terrible as Hell,  
 And shook a dreadful dart; what seemed his head  
 The likeness of a kingly crown had on.  
 Satan was now at hand, and from his seat  
 The monster moving onward came as fast, 675  
 With horrid strides; Hell trembled as he strode.  
 The undaunted Fiend what this might be  
 admired—

Admired, not feared; God and his Son except,  
 Created thing naught valued he nor shunned—  
 And with disdainful look thus first began:— 680

‘Whence and what art thou, execrable Shape,  
 That darest, though grim and terrible, advance  
 Thy miscreated front athwart my way  
 To yonder gates? Through them I mean to pass,  
 That be assured, without leave asked of thee. 685  
 Retire; or taste thy folly, and learn by proof,  
 Hell-born, not to contend with Spirits of Heaven.’  
 To whom the Goblin, full of wrath, replied:—

---

678-9.—*God and his son except*, is an imitation of the Latin ablative absolute. It will be noted that if Milton's language were taken literally, he would appear to include God and His Son among created things.

686.—*Thy folly*; the result of thy folly.

‘Art thou that Traitor-Angel, art thou he  
690 Who first broke peace in Heaven and faith, till  
then  
Unbroken, and in proud rebellious arms  
Drew after him the third part of Heaven’s sons,  
Conjured against the Highest, for which both thou  
And they, outcast from God, are here condemned  
695 To waste eternal days in woe and pain?  
And reckon’st thou thyself with Spirits of Heaven,  
Hell-doomed, and breath’st defiance here and scorn,  
Where I reign king, and, to enrage thee more,  
Thy king and lord? Back to thy punishment,  
700 False fugitive, and to thy speed add wings,  
Lest with a whip of scorpions I pursue  
Thy lingering, or with one stroke of this dart  
Strange horror seize thee, and pangs unfelt before.’

So spake the grisly Terror, and in shape,  
705 So speaking and so threatening, grew tenfold  
More dreadful and deform. On the other side,  
Incensed with indignation, Satan stood  
Unterrified, and like a comet burned,  
That fires the length of Ophiuchus huge  
710 In the arctic sky, and from his horrid hair  
Shakes pestilence and war. Each at the head  
Levelled his deadly aim; their fatal hands  
No second stroke intend; and such a frown

---

692.—See Rev. xii, 4.

697.—*Hell-doomed*, hence not to be reckoned among the “spirits of heaven”; a retort to Satan’s *Hell-born*, l. 687.

Each cast at the other, as when two black clouds,  
 With Heaven's artillery fraught, come rattling on 715  
 Over the Caspian, then stand front to front  
 Hovering a space, till winds the signal blow  
 To join their dark encounter in mid-air:—  
 So frowned the mighty combatants, that Hell  
 Grew darker at their frown; so matched they stood; 720  
 For never but once more was either like  
 To meet so great a foe. And now great deeds  
 Had been achieved, whereof all Hell had rung,  
 Had not the snaky Sorceress that sat  
 Fast by Hell-gate and kept the fatal key, 725  
 Risen, and with hideous outcry rushed between.

'O father, what intends thy hand,' she cried,  
 'Against thy only son? What fury, O son,  
 Possesses thee to bend that mortal dart  
 Against thy father's head? and know'st for whom? 730  
 For him who sits above, and laughs the while  
 At thee ordained his drudge, to execute  
 Whate'er his wrath, which he calls justice, bids—  
 His wrath, which one day will destroy ye both!'

She spake, and at her words the hellish Pest 735  
 Forbore: then these to her Satan returned:—

'So strange thy outcry, and thy words so strange

---

721-2.—Cf. I Cor. xv, 25-26. Perhaps Milton has in mind the "harrowing of Hell," as described in the apocryphal Gospel of Nicodemus.

730.—*And know'st for whom*, is sometimes printed as an exclamation. The sense is about the same either way; she simply wishes to remind Death that he serves the Almighty.

Thou interposest, that my sudden hand,  
Prevented, spares to tell thee yet by deeds  
740 What it intends, till first I know of thee  
What thing thou art, thus double-formed, and why,  
In this infernal vale first met, thou call'st  
Me father, and that phantasm call'st my son.  
I know thee not, nor ever saw till now  
745 Sight more detestable than him and thee.'

To whom thus the Portress of Hell-gate replied:—  
'Hast thou forgot me then, and do I seem  
Now in thine eye so foul? once deemed so fair  
In Heaven, when at the assembly, and in sight  
750 Of all the Seraphim with thee combined  
In bold conspiracy against Heaven's King,  
All on a sudden miserable pain  
Surprised thee; dim thine eyes, and dizzy swum  
In darkness, while thy head flames thick and fast  
755 Threw forth, till on the left side opening wide,  
Likest to thee in shape and countenance bright,  
Then shining heavenly fair, a goddess armed,  
Out of thy head I sprung. Amazement seized  
All the host of Heaven: back they recoiled afraid  
760 At first, and called me *Sin*, and for a sign  
Portentous held me; but, familiar grown,  
I pleased, and with attractive graces won  
The most averse; thee chiefly, who full oft  
Thyself in me thy perfect image viewing  
765 Becam'st enamoured; and such joy thou took'st

---

758.—An obvious reminiscence of the classical account of the birth of Minerva.





795 These yelling monsters, that with ceaseless cry  
Surround me, as thou saw'st, hourly conceived  
And hourly born, with sorrow infinite  
To me; for, when they list, into the womb  
That bred them they return, and howl, and gnaw  
800 My bowels, their repast; then, bursting forth  
Afresh, with conscious terrors vex me round,  
That rest or intermission none I find.  
Before mine eyes in opposition sits  
Grim Death, my son and foe, who sets them on,  
805 And me, his parent, would full soon devour  
For want of other prey, but that he knows  
His end with mine involved, and knows that I  
Should prove a bitter morsel, and his bane,  
Whenever that shall be: so Fate pronounced.  
810 But thou, O father, I forewarn thee, shun  
His deadly arrow; neither vainly hope  
To be invulnerable in those bright arms,  
Though tempered heavenly; for that mortal dint,  
Save He who reigns above, none can resist.'  
815 She finished; and the subtle Fiend his lore  
Soon learned, now milder, and thus answered  
smooth:—  
    'Dear daughter—since thou claim'st me for thy  
    sire,  
And my fair son here show'st me, the dear pledge  
Of dalliance had with thee in Heaven, and joys  
820 Then sweet, now sad to mention, through dire  
    change  
Befallen us unforeseen, unthought of—know,

I come no enemy, but to set free  
 From out this dark and dismal house of pain  
 Both him and thee, and all the Heavenly host  
 Of Spirits that, in our just pretences armed, 825  
 Fell with us from on high. From them I go  
 This uncouth errand sole, and one for all  
 Myself expose, with lonely steps to tread  
 The unfounded Deep, and through the void  
 immense

To search with wandering quest a place foretold 830  
 Should be—and by concurring signs, ere now  
 Created vast and round—a place of bliss  
 In the purlieus of Heaven; and therein placed  
 A race of upstart creatures, to supply  
 Perhaps our vacant room, though more removed, 835  
 Lest Heaven, surcharged with potent multitude,  
 Might hap to move new broils. Be this, or aught  
 Than this more secret, now designed, I haste  
 To know; and, this once known, shall soon return,  
 And bring ye to the place where thou and Death 840  
 Shall dwell at ease, and up and down unseen  
 Wing silently the buxom air, embalmed  
 With odors: there ye shall be fed and filled  
 Immeasurably; all things shall be your prey.'

He ceased; for both seemed highly pleased, and 845  
 Death

Grinned horrible a ghastly smile, to hear  
 His famine should be filled, and blessed his maw  
 Destined to that good hour. No less rejoiced  
 His mother bad, and thus bespake her sire:—

850 'The key of this eternal pit, by due  
And by command of Heaven's all-powerful  
King,  
I keep, by Him forbidden to unlock  
These adamantine gates; against all force  
Death ready stands to interpose his dart,  
855 Fearless to be o'ermatched by living might.  
But what owe I to His commands above,  
Who hates me, and hath hither thrust me down  
Into this gloom of Tartarus profound,  
To sit in hateful office here confined,  
860 Inhabitant of Heaven and Heavenly-born,  
Here in perpetual agony and pain,  
With terrors and with clamors compassed round  
Of mine own brood, that on my bowels feed?  
Thou art my father, thou my author, thou  
865 My being gav'st me; whom should I obey  
But thee? whom follow? Thou wilt bring me soon  
To that new world of light and bliss, among  
The gods who live at ease, where I shall reign  
At thy right hand voluptuous, as beseems  
870 Thy daughter and thy darling, without end.'

Thus saying, from her side the fatal key,  
Sad instrument of all our woe, she took;  
And, towards the gate rolling her bestial train,  
Forthwith the huge portcullis high up-drew,  
875 Which but herself not all the Stygian Powers  
Could once have moved; then in the key-hole  
turns

---

855.—*Might*; the third edition reads *wight*.

The intricate wards, and every bolt and bar  
 Of massy iron or solid rock with ease  
 Unfastens: on a sudden open fly,  
 With impetuous recoil and jarring sound, 880  
 The infernal doors, and on their hinges grate  
 Harsh thunder, that the lowest bottom shook  
 Of Erebus. She opened; but to shut  
 Excelled her power: the gates wide open stood,  
 That with extended wings a bannered host, 885  
 Under spread ensigns marching, might pass  
     through  
 With horse and chariots ranked in loose array;  
 So wide they stood, and like a furnace-mouth  
 Cast forth redounding smoke and ruddy flame.  
 Before their eyes in sudden view appear 890  
 The secrets of the hoary Deep, a dark  
 Illimitable ocean, without bound,  
 Without dimension; where length, breadth, and  
     highth,  
 And time, and place, are lost; where eldest  
     Night  
 And Chaos, ancestors of Nature, hold 895  
 Eternal anarchy, amidst the noise  
 Of endless wars, and by confusion stand.

---

879-83.—Contrast the description of the opening of the gates of Heaven, Bk. vii, 205 ff:

Heaven opened wide  
 Her ever-during gates, harmonious sound  
 On golden hinges moving.

For Hot, Cold, Moist, and Dry, four champions  
fierce,

Strive here for mastery, and to battle bring

900 Their embryon atoms; they around the flag  
Of each his faction, in their several clans,  
Light-armed or heavy, sharp, smooth, swift, or slow,  
Swarm populous, unnumbered as the sands  
Of Barca or Cyrene's torrid soil,

905 Levied to side with warring winds, and poise  
Their lighter wings. To whom these most adhere,  
He rules a moment; Chaos umpire sits,  
And by decision more embroils the fray

By which he reigns; next him, high arbiter,  
910 Chance governs all. Into this wild Abyss,  
The womb of Nature, and perhaps her grave,  
Of neither sea, nor shore, nor air, nor fire,  
But all these in their pregnant causes mixed  
Confusedly, and which thus must ever fight,

915 Unless the Almighty Maker them ordain  
His dark materials to create more worlds—  
Into this wild Abyss the wary Fiend  
Stood on the brink of Hell and looked awhile,  
Pondering his voyage; for no narrow frith  
920 He had to cross. Nor was his ear less pealed

---

898.—These are the four properties which were the basis of the four "elements"; Air, Earth, Water and Fire. These qualities were also supposed to enter combined in pairs, into the four "humours" of the human body: the Blood was hot and moist; the Bile, hot and dry; the Phlegm, cold and moist; and the Black Bile, cold and dry. On the proper balance of these humours depended the health of the body.

With noises loud and ruinous (to compare  
 Great things with small) than when Bellona storms  
 With all her battering engines, bent to rase  
 Some capital city; or less than if this frame  
 Of Heaven were falling, and these elements 925  
 In mutiny had from her axle torn  
 The steadfast Earth. At last his sail-broad vans  
 He spreads for flight, and in the surging smoke  
 Uplifted spurns the ground; thence many a league,  
 As in a cloudy chair, ascending rides 930  
 Audacious; but, that seat soon failing, meets  
 A vast vacuity; all unawares,  
 Fluttering his pennons vain, plumb-down he drops  
 Ten thousand fathom deep, and to this hour  
 Down had been falling, had not by ill chance 935  
 The strong rebuff of some tumultuous cloud,  
 Instinct with fire and nitre, hurried him  
 As many miles aloft: that fury stayed—  
 Quenched in a boggy Syrtis, neither sea,  
 Nor good dry land—nigh foundered, on he fares, 940  
 Treading the crude consistence, half on foot,  
 Half flying; behoves him now both oar and sail.  
 As when a gryphon through the wilderness  
 With winged course, o'er hill or moory dale,  
 Pursues the Arimaspien, who by stealth 945  
 Had from his wakeful custody purloined  
 The guarded gold: so eagerly the Fiend  
 O'er bog or steep, through strait, rough, dense, or  
 rare,  
 With head, hands, wings, or feet, pursues his way,

- 950 And swims, or sinks, or wades, or creeps, or flies.  
At length a universal hubbub wild  
Of stunning sounds and voices all confused,  
Borne through the hollow dark, assaults his ear  
With loudest vehemence. Thither he plies  
955 Undaunted, to meet there whatever Power  
Or Spirit of the nethermost Abyss  
Might in that noise reside, of whom to ask  
Which way the nearest coast of darkness lies  
Bordering on light; when straight behold the throne  
960 Of Chaos, and his dark pavilion spread  
Wide on the wasteful Deep! With him enthroned  
Sat sable-vested Night, eldest of things,  
The consort of his reign; and by them stood  
Orcus and Ades, and the dreaded name  
965 Of Demogorgon; Rumor next and Chance,  
And Tumult and Confusion all embroiled,  
And Discord with a thousand various mouths.  
To whom Satan, turning boldly, thus:—‘Ye  
Powers  
And Spirits of this nethermost Abyss,  
970 Chaos and ancient Night, I come no spy,  
With purpose to explore or to disturb  
The secrets of your realm; but, by constraint  
Wandering this darksome desert, as my way  
Lies through your spacious empire up to light,  
975 Alone and without guide, half lost, I seek  
What readiest path leads where your gloomy bounds  
Confine with Heaven; or if some other place,  
From your dominion won, the Ethereal King

Possesses lately, thither to arrive  
 I travel this profound. Direct my course: 980  
 Directed, no mean recompense it brings  
 To your behoof, if I that region lost,  
 All usurpation thence expelled, reduce  
 To her original darkness and your sway  
 (Which is my present journey), and once more 985  
 Erect the standard there of ancient Night.  
 Yours be the advantage all, mine the revenge!’

Thus Satan; and him thus the Anarch old,  
 With faltering speech and visage incomposed,  
 Answered:—‘I know thee, stranger, who thou art: 990  
 That mighty leading Angel, who of late  
 Made head against Heaven’s King, though over-  
 thrown.

I saw and heard; for such a numerous host  
 Fled not in silence through the frightened deep,  
 With ruin upon ruin, rout on rout, 995  
 Confusion worse confounded; and Heaven-gates  
 Poured out by millions her victorious bands,  
 Pursuing. I upon my frontiers here  
 Keep residence; if all I can will serve  
 That little which is left so to defend, 1000  
 Encroached on still through our intestine broils  
 Weakening the sceptre of old Night: first Hell,  
 Your dungeon, stretching far and wide beneath;

---

1001.—*Our*; some editors read *your*, but Masson explains that the Anarch here used “a form of speech which implicated all existing beings, and none particularly.”



Now lately Heaven and Earth, another world  
1005 Hung o'er my realm, linked in a golden chain  
To that side Heaven from whence your legions fell.  
If that way be your walk, you have not far;  
So much the nearer danger. Go, and speed!  
Havoc, and spoil, and ruin, are my gain.'

1010 He ceased; and Satan stayed not to reply,  
But, glad that now his sea should find a shore,  
With fresh alacrity and force renewed  
Springs upward, like a pyramid of fire,  
Into the wild expanse, and through the shock  
1015 Of fighting elements, on all sides round  
Environed, wins his way; harder beset  
And more endangered, than when Argo passed  
Through Bosphorus betwixt the justling rocks;  
Or when Ulysses on the larboard shunned  
1020 Charybdis, and by the other whirlpool steered:  
So he with difficulty and labor hard  
Moved on: with difficulty and labor he;  
But, he once passed, soon after, when Man fell,  
Strange alteration! Sin and Death amain,  
1025 Following his track (such was the will of Heaven)  
Paved after him a broad and beaten way  
Over the dark Abyss, whose boiling gulf  
Tamely endured a bridge of wondrous length,

---

1004.—*Heaven*; not the Empyrean, as in l. 1006, but the Ptolemaic spheres.

1020.—*The other whirlpool* is Scylla. Cf. l. 660.

1028.—The building of this bridge is described in Bk. x, ll. 282-323.

From Hell continued, reaching the utmost orb  
 Of this frail World; by which the Spirits perverse 1030  
 With easy intercourse pass to and fro  
 To tempt or punish mortals, except whom  
 God and good Angels guard by special grace.

But now at last the sacred influence  
 Of light appears, and from the walls of Heaven 1035  
 Shoots far into the bosom of dim Night  
 A glimmering dawn. Here Nature first begins  
 Her farthest verge, and Chaos to retire,  
 As from her outmost works, a broken foe,  
 With tumult less and with less hostile din; 1040  
 That Satan with less toil, and now with ease,  
 Wafts on the calmer wave by dubious light,  
 And, like a weather-beaten vessel, holds  
 Gladly the port, though shrouds and tackle torn;  
 Or in the emptier waste, resembling air, 1045  
 Weighs his spread wings, at leisure to behold  
 Far off the empyreal Heaven, extended wide  
 In circuit, undetermined square or round,  
 With opal towers, and battlements adorned  
 Of living sapphire, once his native seat; 1050  
 And, fast by, hanging in a golden chain,  
 This pendent World, in bigness as a star  
 Of smallest magnitude close by the moon.  
 Thither, full fraught with mischievous revenge,  
 Accurst, and in a cursed hour, he hies. 1055

---

1030.—*World*; not the earth, but the Ptolemaic Universe. So in l. 1052.

## GLOSSARY

NOTE.—Some of Milton's allusions to Greek and Roman mythology, which should be familiar, are not entered here: others are explained very briefly. It is assumed that the student has access to a classical, as well as to an ordinary English dictionary.

ABBREVIATIONS.—Cf. (*confer*) compare. ff. following. passim. elsewhere. q. v. (*quod vide*) which see. s. v. (*sub verbo*) under the word.

- Abhorred, abhorrent; ii, 659.
- Abject, prostrate (Lat. *abjectus*); i, 312, 322.
- Abortive gulf, chaos—"abortive," because Nature there "breeds, Perverse, all monstrous, all prodigious things" (ii, 624-5); ii, 441.
- Abrupt; used as a noun; ii, 409.
- Abused, deceived; i, 479.
- Acheron, ii, 578. See *STRYX*.
- Act, bearing, behavior; ii, 109.
- Adamantine; adamant is an imaginary metal, excessively hard and tough, employed symbolically in poetry (Gr. *ἀδάμας*, "the unconquerable"); i, 48. Cf. ii, 436, 646, 853.
- Admire, wonder (Lat. *admirari*); i, 690. Cf. ii, 677-8.
- Adria, the Adriatic; i, 520. It will be noted that the gods flee westward.
- Advanced, upraised; i, 536. Cf. ii, 682.
- Adverse, unnatural; ii, 77.
- Advise, consider; ii, 376.
- Afflicted powers, our forces struck down (Lat. *afflictus*); i, 186. Cf. "Heaven's afflicting thunder," ii, 166.
- Affront, insult, though the meaning "confront" is possible; i, 390.
- Alcairo, Cairo, though Milton doubtless had in mind ancient Memphis, the site of which is not far from Cairo; i, 718.
- Alchymy, trumpets made of alchymy, or alchemy, an alloy containing brass; ii, 517.
- Alcides, Hercules. The allusion is to his death as related by Ovid, *Metamorphoses*, ix; ii, 542.
- Alp; ii, 620. Used in the general sense of "high mountain."
- Amazement of, utter bewilderment arising from; i, 313. Cf. l. 281.
- Amerced of, deprived of (by way of penalty); i, 609-10.
- Ammiral, admiral, or chief ship (It. *ammiraglia*); i, 294.
- Amram's son, Moses; i, 339. For the allusion, see *Exod.* x, 12-15.
- Aonian Mount, Helicon—in the usual figurative sense; i, 15. The Heavenly, or sacred Muse, inspires to loftier flights than the profane Muse of classical literature.
- Arbitress, witness (as in Horace, *Epodes.* v, 50); i, 785.

- Argo**, the vessel in which Jason's expedition sailed on their quest for the golden fleece; ii, 1017.
- Argues**, proves (Lat. *arguere*); ii, 234.
- Argument**, subject (Lat. *argumentum*); i, 24.
- Arimaspan**; the Arimaspians are described by Herodotus (iii, 116) as a one-eyed race who steal gold from the gryphons, or griffins; ii, 945. See **GRYPHON**.
- Armoric**, of Armorica, or Brittany, a country associated with the Arthurian romances; i, 581.
- Ashtaroth**; plural of As(h)toth, *q. v.*; i, 422.
- Assert**, vindicate (Lat. *asserere*); i, 25.
- Astonished**, stunned; i, 266; ii, 423. Cf. "astounded", i, 281; "astonishment", i, 317. See the *New English Dictionary*, s. v. *astone*.
- Astoreth**, "whom the Phœnicians called Astarte"; a moon-goddess, the chief female deity of the Phœnicians and Canaanites; i, 438. Cf. *Nativity Ode*, 200.
- Attempted**, assailed (Lat. *attemptare*); ii, 357. So, perhaps, in l. 44.
- Ausonian land**, Italy; i, 739.
- Awful**, full of awe, not, "inspiring awe"; ii, 478.
- Azazel**; Milton may have taken this name from the marginal reading of Lev. xvi, 8—Authorized Version; i, 534.
- Baallm**; a plural form, used collectively of the various manifestations of Baal, the chief male deity of the Phœnicians and Canaanites; i, 422.
- Barca**...Cyrene, cities in northern Africa; ii, 904.
- Beelzebub**, or Baäl-zebub, "Lord of Flies", Satan's lieutenant (cf. i, 238); i, 81, 271; ii, 299, 378. In II Kings, i, 2, 3 this god is said to have been worshiped at Ekron, a city of the Philistines, in Palestine. Cf. Matt. xii, 24.
- Belial**; strictly speaking not a proper noun, but a word meaning "lawlessness". Milton makes Belial a god typifying sensuality; i, 490, 502; ii, 109, 226.
- Bellona**, Goddess of War; ii, 922.
- Belus**, or Bel, an Assyrian god identified with the Phœnician Baal; i, 720.
- Bengala**, Bengal; ii, 638.
- Bestial gods**, deities in the form of beasts, like the Egyptian gods mentioned in ll. 473-482; i, 435.
- Books of Life**, "And I saw the dead, small and great, stand before God; and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works" (Rev. xx, 12); i, 363.
- Bossy**, carved in relief; i, 716.
- Briareos**. See *Æneid* x, 565-568, where the hundred-handed Ægæon = Briareos; i, 199.
- Brigad**; Milton's spelling of "brigade" in the general sense of a large body of troops; i, 675. Cf. ii, 532. Note that the accent falls on the first syllable.
- Brooding**; the Hebrew word rendered in the Author. Vers. of Gen. i, 2 "moved", means properly either "hovered," or "hatched"; i, 21.
- Bullion dross**, scum arising from the bullion, or crude ore; i, 704.
- Busiris**, an apocryphal Egyptian king identified by Milton, for some unknown reason, with the Pharaoh who perished in the Red Sea (Exod. xiv); i, 307.
- Buxom**, yielding; ii, 842.

- Celtic** [fields], France; i, 521.
- Centre**, probably the earth itself, conceived as the centre of the universe; i, 686.
- Cerberian**; the allusion is to Cerberus, the three-headed watchdog of Hades; ii, 655.
- Chaos**, the "vast abyss" (i, 21), or "hoary deep" (ii, 891) separating the Empyrean and Hell; the raw material out of which Hell and our Universe are constructed; i, 10 and *passim*. See Introduction; also the "Anarch old" (ii, 988) who rules over this region; ii, 233 and *passim*.
- Charybdis**, a monster dwelling on the rocky rim of a whirlpool in the Straits of Messina; ii, 1020. See SCYLLA. For the allusion to Ulysses, see *Odyssey*, xii.
- Chemos**, "the abomination of Moab" (I Kings, xi, 7), really identical with Moloch, *q. v.*; i, 406. "Peor his other name, when he enticed Israel in Sittim" (i, 412-3); see Numb. xxv, 1-3. The places where he is represented in ll. 407-411 as being worshiped, are in the district occupied by the tribe of Reuben, east of the Dead Sea ("the Asphaltic Pool", l. 411).
- Cherub**, i, 157, 324, 534. **Cherubim** (pl. of Cherub), i, 387, 665, 794; ii, 516. See SERAPHIM.
- Chivalry**; the same word etymologically as "cavalry". Probably here used loosely for "troops"; i, 307, 765.
- Clime**, climate; i, 242, 297; region; ii, 572.
- Close**, secret; i, 646, 795; ii, 485.
- Cocytus**, ii, 579. See STYX.
- Combustion**; probably here used literally, not, as some editors say, figuratively for "destruction"; i, 46.
- Compose**, adjust advantageously; ii, 281.
- Confer**, discuss (used transitively—*Lat. conferre*); i, 774.
- Confine with**, border on; ii, 977.
- Confounded**, put to utter confusion; i, 53. Cf. ii, 996.
- Conjured**, sworn together (*Lat. conjurare*); ii, 693.
- Considerate**, considering; i, 603.
- Consult**, secret meeting; i, 798.
- Converse**, associate (*Lat. conversari*); ii, 184.
- Convex**, convexity; ii, 434. Satan takes the point of view of one looking down on Hell from the outside.
- Cope**, cover, roof; i, 345.
- Couch**; ii, 536. To "couch" a spear was to fix the butt in the "rest"—a projection on the right side of the breast-plate—ready for the charge.
- Counsels different**, internal dissensions; i, 636.
- Cressets**, lamps in which solid substances (in this case "asphaltus") were burned; i, 728.
- Cry**, pack; ii, 654.
- Dagon**, the fish-god of the Philistines; i, 462. See I Sam. v, 1-4. In ll. 464-6 he is represented as being worshiped in the five chief cities of the Philistines mentioned in I Sam. vi, 17. Azotus = the Biblical Ashdod; Ascalon = Askalon; Accaron = Ekron.
- Damp**, depressed; i, 523.
- Danaw**, the Danube (Germ. *Donau*); i, 353.
- Deceive**, beguile, as in "to beguile the time"; ii, 461.
- Deform**, shapeless (*Lat. deformis*); ii, 706.
- Delphian cliff**, Parnassus; i, 517.
- Demogorgon**, one of the deities of Hell mentioned by late Latin and

- Italian writers. Spenser (*Fairy Queen* IV, ii, 47, 6-9) makes him warden of Chaos; ii, 365. The phrase "Dreaded name of Demogorgon" (*i. e.* D. himself) has its analogy in the Scriptures and in the classics. Here the phrase heightens the general sense of awe and mystery.
- Denounced, threatened** (Lat. *denuntiare*); ii, 106.
- Determined, settled**; ii, 330.
- Discover, reveal**; i, 64, 724.
- Dodona, in Epirus**—the seat of an oracle of Zeus; i, 518.
- Dorian mood, a grave and strenuous style of Greek music**; i, 550.
- Drench, soaking**—not "draught"; ii, 73
- Earth-born, probably the Giants, who, like the Titans, had Ge (Earth) for a mother**; i, 198.
- Element, sky**; ii, 490. **Elements, appropriate surroundings**; ii, 275. There is a suggestion here, perhaps, of the mediæval theory that each of the four "elements"—air, earth, fire, and water—is controlled by some particular demon. Verity (in his Appendix C) points out that Hooker identified these elemental demons with the fallen angels.
- Elevate, elevated**; ii, 558.
- Eli's sons**; i, 495. The allusion is to I Sam. ii, 12-17.
- Enblazed, emblazoned, decorated with heraldic designs** ("Seraphic arms"); i, 538. Cf. *emblazonry*, ii, 513.
- Empyrean, fiery**; i, 117; ii, 430, 1047.
- Empyrean, Heaven** (Gr. *ἐμπυρος*, "burning"); ii, 771.
- Engines, contrivances**; i, 750. The "almighty engine" mentioned in ii, 65 is the war chariot of God, described in Bk. vi, 749 ff. 827 ff.
- Erected, erect, with a suggestion of "upright" in the moral sense**; i, 679.
- Erst, formerly**; i, 360; ii, 470.
- Essence, substance**; i, 425; ii, 215. **Essences**, i, 138.
- Essential, substance**; ii, 97. See **ESSENCE**.
- Ethereal sky, the Empyrean**; i, 45.
- Ethiopian**; "the wide Ethiopian," the Indian Ocean; ii, 641. "The Cape" is the Cape of Good Hope.
- Event, result**; i, 624; ii, 82.
- Exercise, torment** (Lat. *exercere*); ii, 89.
- Expatriate, walk about** (Lat. *spatiari*); i, 774.
- Fact, feat** (Lat. *factum*); ii, 124. Cf. ii, 537, and the French *fait d'armes*.
- Fail**; "If I fail not," if I mistake not (Lat. *ni fallor*); i, 167.
- Fall, befall**; ii, 203.
- Fame, report**; i, 651; ii, 346.
- Fast by, close by**; i, 12.
- Fatal, securely established** (by fate); ii, 104.
- Field, battle**; i, 105; ii, 292. **Fields**, ii, 768.
- Flown, flushed**; i, 502.
- Forgetful lake, the lake which makes one forget**; ii, 74. Cf. "oblivious pool," i, 266.
- Founded, melted** (Lat. *fundere*); i, 703.
- Frequent, crowded** (Lat. *frequens*); i, 797.
- Front, brow** (Lat. *frons*); ii, 302.
- Fronted, confronting**; ii, 532.
- Frore, frosty** (Anglo-Saxon *froren*, frozen); ii, 595.
- Gibeah**; i, 504. See Judges xix.
- Globe, a compact, ring-like mass** (Lat. *globus*); ii, 512.

- Gorgons...Hydras...Chimæras**, are mentioned in *Æneid*, vi, 287-9 as beasts of Hell. The Gorgons were snaky-haired monsters with wings and brazen claws; Hydras were many-headed water-dragons; Chimæras had the heads of lions, the bodies of goats, and the tails of serpents; ii, 628.
- Goshen**, the district in Egypt temporarily occupied by the Israelites (Gen. xlvi, 27); i, 309.
- Grand**; "our grand parents", our original progenitors; i, 29. Cf. Lat. *grandis*, aged.
- Gross**, large; ii, 570.
- Grunsel**, ground-sill, threshld; i, 460.
- Gryphon**, or Griffin; a monster, part eagle and part lion, whose business it was to guard treasure; ii, 943. See ARIMASPIAN.
- Happy Isle**, the Ptolemaic Universe, suspended in Chaos by a golden chain; ii, 410. Cf. ii, 1051-2.
- Haralds**, heralds (It. *araldi*); i, 752. **Harald's**; ii, 518.
- Hard by**, close by; i, 417.
- Harp-footed**; ii, 596. The Harpies (fabulous loathsome birds) are described in *Æneid*, iii, 211-18.
- Hesperian fields**, Italy; i, 520.
- Highth**, Milton's spelling of "height"; i, 24 and *passim*.
- Hill of scandal**; i, 416. See OPPROBRIOUS HILL.
- Hinnom**, "Tophet thence And black Gehenna called, the type of Hell"; i, 404. See Jer. vii, 31, 32. Because of its association with the worship of Moloch, Josiah made Hinnom a depository for the waste and filth of Jerusalem. *Gehenna*, Greek for *Ge Hinnom*, Valley of Hinnom, is several times translated *Hell* in the New Testament.
- Holds**, makes for; ii, 1043.
- Horrent**, bristling; ii, 513.
- Horrid**; used sometimes with a suggestion of the Lat. *horridus*, bristling; i, 563; ii, 63, 710. Cf. "horrent," ii, 513.
- Humane**, polite (Lat. *humanus*); ii, 109.
- Impaled**, fenced in; ii, 647.
- Impious**, unfilial (Lat. *impius*); i, 686.
- Incense**, kindle (Lat. *incendere*); ii, 94.
- Incomposed**, discomposed (Lat. *incompositus*); ii, 989.
- Ind**, India; ii, 2.
- Indian Mount**, perhaps Imaus (cf. Bk. iii, 431), an ancient name for a part of the Himalayas; i, 781. See INFANTRY.
- Infantry**; "that small infantry Warred on by cranes," the Pygmies—see *Iliad*, iii, 6. They were supposed by Pliny (*Natural History* vii, 2) and others to dwell in India (cf. i, 780-1); i, 575.
- Influence**, inflowing; ii, 1034. In astrology the word was applied in a technical sense, here suggested, to the direct control over human destiny attributed to the stars. *Sacred* is explained by Bk. iii, 1-6.
- Instinct**, inflamed; ii, 937.
- Intend**, consider (cf. Lat. *intendere animum*); ii, 457.
- Intrenched**, furrowed; i, 601.
- Invests**, clothes (Lat. *investire*); i, 208.
- Javan**, grandson of Noah (Gen. x. 2), said to have been the progenitor of the Greek ("Ionian") race; i, 508.
- Ken**; "as far as Angels ken," as far as Angels see. It may be, however, that we should read with

- Masson and others, "as far as Angel's ken," *i.e.* as far as an angel's vision reaches. The first edition reads "as far as Angels kenn"; but since the apostrophe is not printed with the possessive in this edition, it is doubtful whether *ken* is a verb or a noun; i, 59.
- Laboring**, suffering eclipse (Lat. *laborare*, cf. Juvenal, vi, 442; Virg. *Georgics*, ii, 478); ii, 665.
- Laid**, quieted; i, 172.
- Landskip**, landscape; ii, 491.
- Lethe**, ii, 583. Lethean sound, ii, 604. See **STRYX**.
- Leviathan**; a Hebrew term for a vaguely conceived sea monster; i, 201. See Ps. civ, 26; Job xli.
- Libyan**, African; i, 355.
- Lore**, lesson; ii, 815.
- Luxurious**, probably "lustful," as in Shakspeare; i, 498.
- Mammon**; not strictly a proper noun; Milton makes him the personification of wealth; i, 678; ii, 223, 291.
- Mansion**, abiding place (Lat. *manere*); i, 268; ii, 462.
- Marle**; used loosely for "soil;" i, 296.
- Medusa**, one of the three Gorgons, *q.v.*; ii, 611.
- Memphian**, Egyptian, from Memphis; i, 307. "The works of Memphian Kings," the pyramids; i, 694.
- Michael**, one of the archangels who warred against Satan; ii, 294. The havoc wrought by his sword is described in Bk. vi, 250 ff., 320 ff.
- Middle**, middling; or perhaps Milton is thinking of the "middle air," or the region of cloud which the Olympian deities looked upon as the "highest heaven" (i, 517), not being aware of the region of pure ether lying above it. Besides these, mediæval authorities recognized a third division of the Heavens—a substratum of hot, moist air close to the earth; i, 14.
- Mixed with**; ii, 69. Probably "thrown into confusion by", a meaning derived from the Lat. *miscere*.
- Moloch**, written *Molech* in the Scriptures, "the abomination of the children of Ammon" (I Kings xi, 7); i, 392, 417; ii, 43. Sandys, *Relation of a Journey Begun A.D. 1610*, Lond., 1615, p. 186, describes Moloch as a hollow brass idol filled with fire. Children were laid as sacrificial offerings in the extended arms of the image and "seared to death with his burning embracements." Cf. II Kings, xxiii, 10. Of the places associated (i, 397-9) with his worship, Rabba was the capital of the Ammonites; "watery plain" is explained by II Sam. xii, 27; Argob was a district of Basan or Bashan, really outside the territory of the Ammonites; the river Arnon separated Moab from the territory of the Amorites.
- Mortal**, producing death; i, 2, 766; ii, 729.
- Motion**, method of moving, ii, 75; power to act, ii, 151. **Motions**, proposals; ii, 191.
- Mould**, substance; ii, 139, 355.
- Mulciber**, Hephæstus; i, 740. His fall is described in *Iliad*, i, 591 ff.
- Nathless**, nevertheless (Anglo-Saxon *nā thȳ wæs*); i, 299.
- Night-founded**, overtaken by the night and hidden from view, as if sunk in darkness; i, 204.
- Nightly**, by night; i, 440; ii, 642.
- Obdured**, hardened; ii, 568.
- Oblivious**, causing to forget (Lat.



- obliviosus*); i, 266. Cf. "forgetful lake," ii, 74.
- Obscure, obscurity, darkness; ii, 406. Cf. Exod. x, 21.
- Observed, heeded (Lat. *observare*); i, 588.
- O'erwatched, worn out with watching; ii, 288.
- Offend, do violence to (Lat. *offendere*), not merely "displease"; i, 187.
- Offensive mountain, i, 443. See OPPROBRIOUS HILL.
- Ophiuchus, "the serpent holder," a northern constellation; ii, 709.
- Opinion, public opinion, reputation; ii, 471.
- Opposition; two heavenly bodies are said to be in opposition when their longitudes differ by 180°. Milton means that Death was sitting opposite Sin, on the other side of the gate; ii, 803.
- Opprobrious hill, the Mount of Olives, called the "Mount of Corruption" and "Mount of Offense," because Solomon worshiped idols there (I Kings xi, 7; II Kings xxiii, 13); i, 403. Cf. "hill of scandal," i. 416, and "offensive mountain," i. 443.
- Optic glass, telescope; i, 288.
- Oracle of God, the temple on Mount Moriah (I Kings vi, 16; viii, 6); i, 12.
- Orb, orbit; ii, 1029.
- Orcus...Ades, names for Pluto, God of Hell; ii, 964.
- Ordered, a military word used as in the modern command "order arms"; i, 565.
- Oreb, or...Sinai, i, 7; "Milton, contrasting Exod. xix, 20, with Deut. iv, 10, does not decide whether the mountain where Moses received the Law should be called 'Oreb or Sinai.' The accounts can be harmonized easily: Horeb was the whole range, Sinai its lower part." —Verity.
- Orient, brilliant; i, 546. The adjective was first applied in this sense to oriental pearls, which were surpassingly lustrous. In ii, 399, the more familiar meaning is also suggested.
- Original, parent (Adam); ii, 375.
- Ormus, an island in the Persian Gulf, called by Howell (*Familiar Letters*, Jacobs's ed., p. 157) "the greatest Mart in all the Orient for all sorts of Jewels;" ii, 2.
- Osiris, Isis, Osus, Egyptian deities; i, 478.
- Pandemonium, Hall of all the Demons (Gr. *πᾶν + δαιμόν*); i, 756.
- Paramount, chief; ii, 508.
- Partial, i.e., to themselves; they smoothed over their own guilt; ii, 552.
- Passion, strong emotion, not anger; i, 605; ii, 564.
- Paynim, Pagan; i, 765.
- Pealed, dinned; ii, 920.
- Pelorus, the ancient name for Cape Faro, the northeast promontory of Sicily; i, 232.
- Pennons, pinions (Lat. *pennæ*); ii, 933.
- Peor, i, 412. See CHEMOS.
- Pernicious, destructive; i, 282.
- Phlegethon, ii, 580. See STRYX.
- Phlegra; "the giant brood of Phlegra", the Giants, who, according to Pindar (*First Nemean Ode*, 67), "warred on Jove" (i. 198) in the plain of Phlegra, supposed to have been situated in Campania; i, 577.
- Pitch, height; ii, 772.
- Poise, give weight to; ii, 905.
- Power, a military force; i, 103. Cf. i. 186.
- Prevented, forestalled (Lat. *præ-*

- venire*); ii, 467; with a suggestion of the modern meaning "checked" which appears in ii, 739.
- Prick, spur—often used of riding in general; ii, 536.
- Prime, foremost; i, 506; ii, 423.
- Proffer, volunteer; ii, 425.
- Proper, natural (Lat. *proprius*); ii, 75.
- Pygmean race; i, 780. See INFANTRY.
- Pythian fields; the allusion is to the games near Delphi in honor of Pythian Apollo; ii, 530.
- Recess, retirement; i, 795.
- Recked, cared; ii, 50.
- Recorders, musical instruments similar to the flageolet; i, 551.
- Redounding, abundant (Lat. *redundare*); ii, 889.
- Reign, realm (Lat. *regnum*); i, 543.
- Religions, religious ceremonials; i, 372.
- Reluctance; "untamed reluctance", untamable or unconquerable resistance; ii, 337.
- Remorse, pity, as often in Shakespeare; i, 605.
- Rhene, the Rhine (Lat. *Rhenus*); i, 353.
- Rimmon, a Syrian god worshiped at Damascus; i, 467.
- Rout, rabble; i, 747; overthrow; ii, 770, 995.
- Royalties, royal honors; ii, 451.
- Ruin, heavy fall (Lat. *ruina*); i, 46; ii, 995.
- Satan, in Hebrew, "adversary" or "enemy"; i, 82 and *passim*. Cf. ii, 629.
- Scope, mark; ii, 127.
- Scylla, described in *Æneid*, iii, 424 ff. as a monster living in a whirlpool on the Italian ("Calabrian") side of the Straits of Messina. On the opposite Sicilian ("Trinacrian") shore, dwelt Charybdis (ii, 1020); ii, 660.
- Seat, abode (Lat. *sedes*); i, 5 and *passim*.
- Secret, retired, secluded (Lat. *secretus*), with perhaps a suggestion of the mysteries associated with the burning bush (Exod. iii) and the giving of the Law (Exod. xix ff); i, 6.
- Sensible, sense; ii, 278. Cf. "this essential", l. 97.
- Sentence, opinion (Lat. *sententia*); ii, 51, 291.
- Senterles, sentries; ii, 412.
- Seon, i, 409, same as Sihon: "For Heshbon was the city of Sihon the king of the Amorites" (Numb. xxi, 26).
- Seraph; i, 324. Seraphic; i, 539, 794. Seraphim; i, 129; ii, 512, 750. According to the treatise on the celestial hierarchies formerly ascribed to Dionysius the Areopagite, the nine angelic orders were as follows, beginning with the highest in rank: Seraphim, Cherubim, Thrones, Dominions, Virtues, Powers, Principalities, Archangels, Angels. Milton employs these terms, but not consistently.
- Serapis, an Assyrian god identified with the Greek Hades; i, 720.
- Serbonian bog, the treacherous Lake Serbonis, in Lower Egypt, described by Herodotus, iii, 5. Damiata is a city near the mouth of the Nile; ii, 592.
- Severing, separating; i, 704.
- Sidonian; Sidon was a city of the Phœnicians; i, 441.
- Siloa's brook, the pool (Siloam) with its outlet, lying in the valley between Zion and Mount Moriah, the hills on which stood the temple ("oracle of God"); i, 11.
- Sion hill, better known as Zion, one of the hills of Jerusalem; i.

10. Here was the residence of David the Psalmist—hence the allusion.
- Slip, let slip; i, 178.
- Sluiced, conducted in sluices; i, 702.
- Sodom, see Gen. xix; i, 503.
- Soldan, Sultan (It. *soldano*); i, 764.  
The allusion is to the duels described in the romances of chivalry as fought between the Christians and the Saracens in Palestine, either to the death ("mortal combat") or for purposes of exhibition ("career with lance"), the Sultan acting as umpire. This is another instance of Milton's interest in mediæval romance. Cf. ll. 582 ff.
- Sovran, Milton's spelling of sovereign (It. *sovano*); i, 246, 753; ii, 244. Cf. *Sovranty*, ii, 446.
- Starve, cause to perish (Anglo-Saxon *steorfan*, to die); ii, 600. Formerly the word was not restricted, in its application, to death from lack of food.
- States, parliamentary representatives; ii, 387.
- Stations, guards (Lat. *stationes*); ii, 412.
- Still, always; i, 68 and *passim*.
- Study, zealous pursuit (Lat. *studium*); i, 107.
- Style, title; ii, 312.
- Styx (Gr. *στυνγείν*, to hate), Acheron (*ἄχος*, pain), Cocytus (*κωκυτός*, wailing), Phlegethon (*φλεγέθων*, flaming), Lethe (*λήθη*, forgetfulness), the five rivers of Hell; ii, 576-85.
- Sublime, aloft (Lat. *sublimis*); ii, 528.
- Sublimed; sublimation is the process of vaporizing a solid by the action of heat. We are to suppose that the hot subterranean wind which tears open Pelorus or Ætna, is aided in its work of destruction by the explosive mineral vapors engendered by its contact with the combustible contents of the mountain; i, 235.
- Success, used by Milton, as by Shakspeare, for "outcome," good or bad; ii, 9, 123.
- Suffice, satisfy (Lat. *sufficere*); i, 148.
- Suspended, held in suspense, held spellbound; ii, 554.
- Suspense, in suspense (Lat. *suspensus*); ii, 418.
- Swage, assuage (Lat. *suavis*); i, 556.
- Syrts, quicksand; from the two gulfs anciently so called, on the northern coast of Africa; ii, 939.
- Tantalus; punished in Hell, according to classical mythology, by continual thirst. He was placed in the midst of a lake, the water of which receded whenever he tried to reach it; ii, 614.
- Temper; used concretely for the thing tempered. *Ethereal* here means, as usual, heavenly; i, 285. Cf. ii, 812-3.
- Tempt, try; ii, 404.
- Ternate and Tidore, two of the Spice Islands in the Malay Archipelago; ii, 639.
- Thammuz, a Phœnician god, said to have been slain by a boar in Lebanon, and identified with the Greek Adonis. The fact that in the late spring the river Adonis runs red with the soil washed down from Lebanon, gave rise to the belief that Thammuz came to life and died again once a year, his blood staining the river. Annual religious festivals were established in commemoration of this event; i, 446. For Ezekiel's vision, l. 455, see Ezek. viii, 14.
- Thereafter, in conformity—consistently with these sentiments; ii, 50.

- Titanian; the Titans were the rebellious offspring of Uranus and Ge, conquered by Zeus; i, 198. Cf. i, 510-14.
- Took, charmed, as often in Shakespeare; ii, 554.
- Torments, ii, 274; see TORTURES.
- Tortures, used of the torturing "Hell-flames and fury"; ii, 63. Cf. "torments," ii, 274, for "that which torments."
- Tuscan artist, generally understood to refer to Galileo; i, 288. Fesole is a hill near Florence. Valdarno = a valley of the river Arno in which Florence lies.
- Typhœan, ii, 539; see TYPHON.
- Typhon, or Typhœus, a hundred-headed monster described by Pindar, *Pyth.* i, 16-17, and Æschylus, *P. V.* 359, as living in a den of Cilicia, the capital of which was Tarsus; i, 199.
- Tyranny, i, 124; used probably with all its present evil suggestion, rather than in the earlier sense of "monarchy." Cf. l. 42, where Milton is speaking in his own person.
- Unconth, unknown, unfamiliar (Anglo-Saxon *uncūth*); ii, 407, 827.
- Understood, secret, that is, understood only among the devils; i, 662. Cf. ii, 187.
- Unenvied, unenviable; ii, 23.
- Unessential, without substance; ii, 439. Cf. ESSENCE.
- Unfounded, bottomless; ii, 829.
- Unmoved, collected; or perhaps "of his own accord"; ii, 429.
- Unnumbered, innumerable; ii, 903.
- Urges, afflicts (Lat. *urgere*); i, 68.
- Uther's son, Arthur, son of Uther Pendragon; i, 580. For Milton's early interest in this British hero, see *Introd.*, p. 26.
- Utmost Isles, the farthest isles, i.e., Britain; i, 521.
- Utter, outer; i, 72.
- Vallombrosa, a wooded valley near Florence; i, 303.
- Van, vanguard (Fr. *avant-garde*); ii, 535.
- Vans, wings (It. *vanni*); ii, 927.
- Virtue, valor (Lat. *virtus*); i, 320.
- Vision beatific, *visio beatifica*, the sight of God; in Milton's lines *On Time* he translates the phrase into "happy making sight"; i, 684.
- Voluminous, coiling (Lat. *volumen*); ii, 652.
- Wafts, floats; ii, 1042.
- Want, be wanting; ii, 341.
- Warping, flying with an undulating motion; i, 341.
- Weighs, balances; ii, 1046.
- What doubt we, Why do we hesitate? (Lat. *Quid dubitamus?*); ii, 94. Cf. ii, 329.
- What time, at the time when; i, 36.
- Witnessed, bore witness to, not "observed"; i, 57.
- Wont, were wont to; i, 764.



NOV 11 1898

Deacidified using the Bookkeeper process.  
Neutralizing Agent: Magnesium Oxide  
Treatment Date:



PRESERVATION TECHNOLOGIES, L.P.

111 Thomson Park Drive

Cranberry Township, PA 16066

(724) 779-2111

25



LIBRARY OF CONGRESS



0 014 154 368 4

